

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

Vol. XXXVI. No. 99.

NEW YORK: SATURDAY, AUGUST 8, 1896.

PRICE, TEN CENTS.



HOWELLS ON HARRIGAN.



EDWARD HARRIGAN.

In a recent essay on "New York Low Life in Fiction," William Dean Howells pays a warm tribute to Edward Harrigan. He says:

"It is interesting to note that the first successful attempt to represent the life of our streets was in dramatic form. Some actor saw and heard things spoken with the peculiar swagger and whopperjaw utterance of the b'boy of those dreadful old days when the blood tubs and the plug-uglies reigned over us, and Tammany was still almost purely American, and he put them on the stage and spread the poison of them all over the land, so that there was hardly anywhere a little blackguard boy who did not wish to act and talk like Mose."

"The whole piece was painted with the large brush and the vivid pigments of romanticism, and yet the features were real. So it was many long years later when Mr. Harrigan came to the study of our low life in his delightful series of plays. He studied it in the heyday of Irish supremacy, when Tammany had become almost purely Celtic, and he naturally made his heroes and heroines Irish. The old American b'boy lingered among them in the accent and twist of an occasional bar-keeper, but the brogue prevailed, and the high shouldered, sidelong carriage of the Americanized bouncer of Hibernian blood."

"The treatment, however, was still romantic, though Mr. Harrigan is too much of a humorist not to return suddenly to nature, at times from the most exalted regions of 'imagination.' He loves laughing and making laugh, and that always saved him when he was in danger of becoming too grand, or fine, or heroic. He had moments when he was exactly true, but he allowed himself a good many friendly freedoms with the fact, and the effect was not always that of reality."

"It seemed to me that so far as I could get the drift of a local drama in German which flourished at one of the East-side theatres a Winter ago, that the author kept no more faithfully to life than Mr. Harrigan, and had not his sublime moments of absolute fidelity. In fact, the stage is almost as slow as criticism to perceive that there is no other standard for the arts but life, and it keeps on with the conventional in motive even when the matter is honest, apparently in the hope that by doing the falsehood often enough it will finally affect the witness like a fresh verity. It is to the honor of the stage, however, that it was first to recognize the value of our New York low life as material; and I shall always say that Mr. Harrigan, when he was not overpowered by a tradition or a theory, was exquisitely artistic in his treatment of it. He was then true, and, as Tolstoi has lately told us, to be true is to be moral."

DRAMATIZED NOVELS IN PLENTY.

Judging from the announcements made by Mr. Frohman and other managers, an unusually large number of novels will find their way upon the boards next season. First will come John Drew in a play drawn from Mr. Weyman's "Under the Red Robe." A little later Mr. Sothorn will return to the Lyceum in a drama derived from the same novelist's "A Gentleman of France." In October Miss Cayvan promises at Palmer's a play in which Becky Sharp and other of the personages of "Vanity Fair" will tread the stage. Beer bohm Tree's return in November will be accomplished with a dramatization of Gilbert Parker's "The Seats of the Mighty." Charles Frohman announces productions of stage versions of Paul Bourget's "Une Idylle Tragique," Mrs. Burnett's "A Lady of Quality," Mr. Barne's "Little Minister," and F. Hopkinson Smith's "Tom Googan." Furthermore it is said that William Dean Howells has completed his dramatization of "The Rise of Silas Lapham," which Mr. Crane will present on his next New York visit. Theatregoers who are pining for the opening of the season may therefore anticipate events by reading the novels that are to find their way to the stage.

THE "BOOGIE-BOO" CLUB.

The "Boogie-Boo" Club of Bath Beach, recently organized from the professional colony of that resort, includes in its membership rolls Peter Dailey, Emma and Cecil Pollock, John G. Sparks, Joseph J. Sparks, Dore Davidson, Ramie Austin, Dorothy Morton, Pauline Willard, Will Emery, Lloyd Melville, Amelia Bingham, Fritz Thayer, Mr. and Mrs. Frank Burrell, Paul Nicholson, and Eleanor Carey. The headquarters of the club is at "Mine Host" Fitzgerald's Avoca Villa. Two out of door performances are being arranged for. There has been some talk of doing As You Like It with a sylvan setting, but the scheme, such as it is, has not taken definite shape.

THE NEW MURRAY HILL THEATRE.

The rapidity with which the new Murray Hill Theatre has taken form and shape is exciting some comment. The architects took possession of the plot on May 1 last, and the work of tearing down the old buildings and erecting the new structure has been accomplished in surprisingly short time. The theatre has a frontage of sixty-two feet on Lexington Avenue, with open alley ways on both the north and south sides. Manager Murtha says that these exits will be in constant use, and thus insure a speedy egress in case of fire. The space covered by the theatre is somewhat deeper on the north than on the south side, and a further irregularity is found in a narrow space on the north line of the plot, which extends far to the east of the stage's rear wall. This annex is three stories high, and will be used for the dressing rooms. The theatre proper is four stories high. Barring the cafe on the ground floor and the manager's office up-stairs the building is entirely devoted to the playhouse proper. There are two balconies. Little or no ornamentation adorns the front of the theatre, which is faced with light buff brick. The interior is in Renaissance style, the prevailing colors being ivory and gold, with touches of blue. Manager Murtha says that the house will surely be completed in time for the Bostonians' opening on Oct. 19.

SUSIE KIRWIN'S OPERA COMPANY.

The season of the Susie Kirwin Opera company will begin at Washington on Aug. 22. The company is nearly completed, and will include sixty people. The principals already engaged are, beside Miss Kirwin, Carla Englander, Miss Humbert, Charles Renwick, Clayton Ferguson, Ben Lodge, Douglas Flint, and Jack Kingsley. Carl Schroeder will be stage manager, E. Poelz, musical director, and Steve Leggett, treasurer. The chorus includes Lila Sawtelle, Caroline Montell, Mabel Kelly, Carrie McClelland, Estelle Holland, Andrea Thompson, Gussie Glackmeyer, Elise Teitz, May Davenport, Bertie Rothschild, Hattie Kirke, Blanche Hills, Ida Kamph, Bonnie Cameron, Josie Roslin, Lee Brunnings, May Templeton, Mrs. Jack Kingsley, Adelaide Cameron, Edith Parker, Alice Ainscoe, Alex Weiss, J. H. A. Beauparlant, George Muzzev, C. Arthur Fuller, Harry W. Cameron, Edward Causser, and A. W. Burden.

Susie Kirwin has clung resolutely to her original intention to have none but young and pretty chorus girls, and not finding enough of them in New York, she advertised in Philadelphia, and visited that town yesterday to engage any applicants that should qualify in youth and beauty.

THE ACTORS' SOCIETY MEETING.

The Actors' Society of America held an important meeting at Scottish Rite Hall last Tuesday. Considering the excessive heat of the day, the meeting was very largely attended; about 150 members were present.

Acting President John Malone called the meeting to order at 2 P. M. The business of the meeting included the appointing of an auditing committee of three. Eugene Jepson, Scott Cooper, and Bessie Taylor were chosen. Candidates for offices were also nominated. At the next meeting of the society, which will be held on Tuesday, Aug. 18, these nominations will be acted upon and officers chosen for the coming year.

On Wednesday last John Malone was admitted to the bar of the Supreme Court of New York State. Mr. Malone is the legal adviser of the society as a body. He has not undertaken any individual cases of its members. Mr. Malone's certificate of competency was endorsed by Ex-Chief Justice Augustus L. Rhodes, of the California bar; Justice Ralph C. Harris, of the Supreme Court; D. L. Delmas, of the firm of Delmas and Shortridge, San Francisco; and William M. Safford and J. D. Redding, of the Supreme Court of New York State.

A NEW STAR.

Horace Wall is booking the first American tour of Margaret Fuller, who is described as an actress of youth, beauty, intellectuality, and unusual dramatic force. In presenting her to the American public, it was originally intended to have introduced her in standard and legitimate roles, in which she has achieved success, and to have reserved a new play for the New York opening, but in conformity with the requests of managers throughout the country, this will be presented with the commencement of her tour, and be continued indefinitely. The play is the work of William C. Hudson, a well-known writer and dramatist, who has made an adaptation from the German of Adolf Wilbrandt, which is called The Daughter of Paul Romaine. The plot of the foreign author's work has been retained, but the locale has been changed to America, where the emotional and dramatic incidents and situations transpire. Miss Fuller's tour will begin at Reading on Sept. 7.

ADA DEAVES.

Ada Deaves, whose portrait appears on the first page of this week's MIRROR, is one of the cleverest actresses in her field on the American stage. Miss Deaves was the originator of all the grotesque character parts that have been seen in productions of David Henderson's American Extravaganza company for the last five years, and has won the praise of both press and public across the continent from New York to San Francisco. In the latter city Miss Deaves spent the early part of her life, receiving her stage training under such able tutors as Barrett, McCullough, John T. Raymond, Edwin Adams, and other old-time stars and favorites. Miss Deaves is a wonderful mimic, and has played parts in her time typical of every nation. She is remarkably clever in originating costumes and inventing novelties.

STUDIES IN EMPHASIS.

BY ALLIED ARTISTS.

"The most offensive thing we encounter on the stage is a big voice with little intelligence behind it."

Our English reader continues his marking of the emphatic words in the fourth act of The Merchant of Venice thus:

DUKE.—How shalt thou hope for mercy, *rend'ring* none?"

If the thought is: How can you expect any mercy, since you render no mercy? then *thou* and *rend'ring* are properly the emphatic words of the line.

SHYLOCK.—
What judgment shall I dread, doing no wrong?
You have among you many a purchased slave,
Which, like your asses and your dogs and mules,
You use in abject and in slavish parts,
Because you bought them.

Neither *you* nor *use* should I emphasize; but *parts* I should emphasize quite as strongly as any other word in the sentence.

Shall I say to you,
Let them be free, marry them to your heirs,
Why sweat they under burdens?

This reading of the first clause seems to me to be "clean out of the way." Never have I erred more, or say in the word, and the only word, to emphasize. The Canon's reading I have often heard, and it may be the traditional reading, but tradition never yet has made anything right. There is no reason, good or bad, for emphasizing *marry*. The offensive lies not in the marrying, but in the thought of marrying the slaves to the owners' children.

Let their beds
Be made as soft as yours, and let their palates
Be seasoned with such viands?

Neither *made* nor *seasoned* nor *such* should, so far as I can see, be made the least emphatic. The first *their* I should emphasize as strongly as *beds*, nor should I treat the second *their* as an unemphatic word. It stands in contradiction to your understood; this we clearly see, if we supply the ellipses.

You will answer,
So do I answer you.

Why emphasize *you*? There is no suggestion that an answer shall, or may, come from anyone else. Here is a typical example of a non natural, non-intelligent style of reading that is very prevalent. The art in it is on a level with the art in the sign of the wayside inn. Neither the first *you*, *slaves*, nor so should be emphasized.

The pound of flesh that I demand of him
Is dearly bought; 'tis mine, and I will have it.

I should not pause an instant on *demand*, nor do I emphasize *will*, though this is the usual, and I believe the traditional, reading. To me, this treatment smacks too strongly of the barking-dog style. Veritable resolve does not waste its strength in loud talk.

If you deny me, *be upon your law!*
There is no power in the decrees of Venice.
I stand for judgment: answer, shall I have it?

In these three lines the learned Canon and I would have been of one mind had he not its iced so and decrees.

DUKE.—
Upon my power I may dismiss this court,
Unless you'll pardon, a learned doctor,
Whom I have sent for to determine this
Come here to-day.

To my thinking, the reading here indicated is about as wide of what it should be as it well could be. There is no question of anybody's else power, hence why emphasize *my*? If there is anything to emphasize in the second line it surely is not *unless* and *learned*; it is rather *Bellario* and *doctor*. I should not emphasize *sent*. Its position in the line brings to it a little more breath than the other words get, determining excepted, but it cannot be said to be emphatic.

SALARINO.—My lord, here stays without
A messenger with letters from the Doctor,
New come from Padua.

The most emphatic, or rather the only emphatic, word in the first line is *without*. This, I think, clearly appears if we transpose the words thus:

Without, my Lord, there stays a messenger.
DUKE.—Bring us the letters; call the messenger.

This is the treatment, I fancy, that this line has commonly received from time immemorial; yet I like better the reading that makes well-nigh as much of *letters* and *messenger* as of *bring* and *call*.

BASSANIO.—
Good cheer, Antonio! What man, courage yet!
The Jew shall have my flesh, blood, bones and all,
Ere thou shalt lose but me one drop of blood.

All readers, I think, emphasize *what*. It's not being italicized here is probably due to an oversight. Neither *lose* nor *one* should I emphasize.

ANTONIO.—
I am a tainted wether of the flock,
Meekest for death; the weakest kind of fruit
Drops earliest to the ground; and so let me.
You cannot better be employed, Bassanio,
Than to live still, and write mine epitaph.

Antonio has no thought here of instituting a comparison between himself and anyone else. There is no such thought, for example, as I am the sickly wether of the flock; you are the healthy wether of the flock, hence he would not emphasize the qualifying word. In the first three lines of this speech, I should either not mark any word for emphasis, or I should mark, in addition to the words our author marks, the words *wether*, *fruit*, and *ground*. In neither case should I mark the first word, which, together with *am*, should be tripped over lightly. *Epitaph* rather than *write* is the emphatic word. The line means, Live on and epitaph me. If Antonio knew that Bassanio had already composed his epitaph, he would properly emphasize *write*, not otherwise.

ANOTHER WILD ANIMAL AT CANARSIE.

A few weeks ago a lion called Rameses, who works for a small menagerie at Canarsie, L. I., got his name in print by escaping from his cage and doing a turn in the open. The other day a lioness of the same flock broke out and knocked down ponies and keepers until awed by the great lion-tamer. So the papers say. The show at Canarsie is evidently a most dangerous affair.

GOSSIP OF THE TOWN.



Above is a picture of Samuel Brooker, one of the trustees of the Protective Alliance of the Scenic Painters of America. A few weeks ago, when THE MIRROR devoted its first page to the portraits of several officers of the association, the types beneath Mr. Brooker's picture erroneously read "Samuel Brooks." Anyone, however, who was familiar with scenic artists had no difficulty in detecting the error. Mr. Brooker is at present the scenic artist of the Grand Opera House, Boston, which position he has occupied for the past ten years. Previous to that time Mr. Brooker was connected with many prominent theatres. He is one of the best-known and most popular artists in the country.

Adrienne Dairalles has been engaged by Daniel Frohman for his production of Les Deux Femmes.

W. W. Allen and Josepe B. Keefe have returned to this city after a vacation at Patchogue.

Ollie Eaton is in Chicago studying dancing with McCarthy. She has now fifteen dances, and carries four calchums for her serpentine and fire dances. She will also introduce several new descriptive songs with stereopticon effects.

Manager Harry Shannon has closed a contract with Lillian Mortimer and will star her next season in a repertoire of his own plays, opening at Canton, N. Y., August 10.

Ed. W. Denver will play Sir Edward Trenchard and direct the quartette in Our American Cousin.

Della Watson, leader, closed with the Jessie Mae Hall company July 25, and has joined Rice's in Old Madrid for the regular season.

Minnie Metho has been engaged for the Mandarin company.

Nellie McHenry will begin her season in her new play, A Night in New York, at Long Branch, on Aug. 20. Miss McHenry has been spending the past Summer at the Highlands of Navesink.

Martin J. Dixon, Frank Harvey's American representative, will direct the production of Mr. Harvey's new melodrama, A House of Mystery, which will receive its first production here at the Bowdoin Square Theatre, Boston, Aug. 31.

Joseph Callahan has acquired the rights to the late Henry C. De Mille's well-known play, The Lost Paradise, which he will produce next season alternately with Faust. The electrical effects used in the Broken scene in Faust will be turned to account in the factory scene of The Lost Paradise.

A London cable despatch to a local newspaper reported last week that Augustin Daly's Love on Crutches "does not differ much from many plays of its class."

Cecil Morton Yorke has been released from an engagement with Joseph Brooks for the American Theatrical Syndicate, to play Cheer, Boys, Cheer, in England.

W. S. Hart is specially engaged for the leading heroic part in the coming production, at the American Theatre, of The Great Northwest. His engagement is for the New York run of the play.

Maggie Fielding is engaged for Edward Harrigan's new production at the Bijou.

Jennie Yeaman has accepted a most favorable engagement with Weber and Fields to appear in their enterprises next season.

Tom Whyte, the well-known comedian and stage manager, is with the Summer Opera company at Cape May.

Lola Dryden is re-engaged for the part of Little Nellie in Rip Van Winkle with Joseph Jefferson.

Herbert K. Betts, Edwin Amburg, Ed W. Denver, Thomas E. Fitch, Amele Loscz, and Josie Mitchell Vickers are additions to the cast for Harry R. Vickers's revival of Our American Cousin.

Newell and Tompkins's Black Crook opened at the Halifax, N. S., Exhibition Building, July 27, to three thousand people. The performance created a sensation, and continued big business is assured.

The season at the Russwin Lyceum, New Britain, Conn., opens Sept. 4 with Peter F. Dailey in A Good Thing. The past season was the most successful in the history of the city.

G. B. Bunnell sailed on the New York July 29 for a six weeks' trip to Europe, combining business and pleasure.

G. C. Mason, of Hartford, Conn., has written two new songs. One of them is entitled "What Could Poor Finnegan Do?" He is also completing a farce, which will be called Poverty.

The Plant System of Railways and Steamships is constructing on the grounds of the Tampa Bay Hotel, Tampa, Fla., a casino 100 by 250 feet, in which will be a swimming pool, tennis alleys, and an auditorium for theatrical performances with a seating capacity of over 1500. It will be open to the public on Dec. 15.

The painted announcements at the Empire Theatre assert that one of the authors of the play to be offered by John Drew is "Murray Carson," which means, of course, Murray Carson.

OUT-DOOR PERFORMANCES.

Now is the glad season when nearly everyone leading lady, sou'wetter, heavy man and low comedian—is specially engaged to play in *As You Like It* or in *A Midsummer Night's Dream*, and court malaria on some all-vent person's lawn. The stars in the cleverly arranged firmament—provided it doesn't rain, which it does nine times in ten—are no brighter than those which twinkle in each of these valiant casts, freely giving of their time and talent in the noble cause of charity, and heroically stacking up against the penetrating *al fresco* mosquito in the interest of alleged realism. The professional used to the multitudinous tortures of a Western circuit or a run of Ohio one-night stands is possessed of a fortitude that can survive with dignity the onslaught of the most virulent chills and fever bacillus or the most ferocious Long Island mosquito—acknowledged by learned savants to be the Jack the Ripper of carnivora, and so the out-door performances get away with a very considerable manner of grace.

It is well indeed for Art, and the memory of our mutual friend, W. Shakespeare of Stratford-on-Avon, that the professionals have, thus far, monopolized the *al fresco* business. What might happen if the amateur player should strive to stagger along with propriety, where the malaria and the mosquito was supreme, is a matter fearful to contemplate. There are several considerations which have fortunately conspired to save us the pangs of amateur representations on the green sward, and a few of these were ably epitomized in some chaste verses that appeared in a suburban paper not long ago. Some local players, it appears, had threatened to pertrate *As You Like It* on the spacious lawn (lawns are inevitably "spacious") of a public-spirited millionaire townsman. The Orlando was to be done by a tall, mild young man, who really knew a thing or two about acting, but when it came to casting the other leads, the difficulties piled up to a formidable height. This was the way that the suburban scribe measured the matter:

And now I see our press avers
Our gallant townsmen amateurs
For fame are going to strike it,
And we shall wake some sunny morn,
To find upon a local lawn
Bill Shakespeare's *As You Like It*.

Of course, 'twill be most ably done,
For many varied talents run
A riot in our players;
And still I pray two things to know,
And trust that out of time may grow
The answers to my prayers.

I want to ask whom we have got,
In our aristocratic lot,
Who has the strength of heart
To dress himself *decollé*,
And unreservedly essay
Bold Charles the Wrestler's part?

And what sweet, gentle girl have we,
Possessed of the temerity
To faithfully portray
Coy Rosalind in this great show?
For Rosalind wears tights, you know,
In Mr. Shakespeare's play!

This ingenuous enquiry killed the performance, I am told, as the several muscular college-athletes who aspired to the Wrestler's part were set to thinking of the mosquitoes, and, upon definite assurance that no sweater would be tolerated in the impersonation, hurriedly left for sea shore or mountain. And the numberless brilliant society women, many young and comely, who had builded great hope upon the possibility of an election to the part of Rosalind, were overcome of consternation by the suggestion conveyed in the concluding stanza of the verses, and not one could be found who wished to tackle the role after the rhyme was printed, for they, too, awoke to a just appreciation of the carnivorous propensity of the ubiquitous mosquito. A *Midsummer Night's Dream* was then contemplated, but the same difficulties appeared, equally insurmountable, the whole mighty project fell through, and the millionaire's grass plats were the better for it, for an out-door performance is only second to a country circus in the demolition of a respectable turf.

These may be one or two reasons that deter the marvelous amateur from entering the field, the green field, of the *al fresco* performance, and the open pasturage is left practically open to a professional harvest. What has been done by the regulars to elevate the out-door stage is not a great deal. *As You Like It* is the favorite bill for exterior performance, being chosen, of course, because of its ready adaptability to a single greenwood scene. It is not to be presumed that the true forest of the Ardennes bears any striking likeness to a New Jersey picnic grove, a Saratoga hotel lawn, or a random oasis in the sand area of Long Island, but there, no doubt, are trees and grass in each of the places, and so it is all in the family. The performers stumble over real stones and actual twigs with the same ease that they display in tripping upon the grass-mats on the stage, and their make-ups count for next to nothing in the unnatural illumination invariably provided for *al fresco* affairs. They speak their lines as vigorously as Frank Richmond used to shout the description of Buffalo Bill's Wild West, but, like him, they fail to be heard. Demosthenes' little trick of talking down the roar of the sea was no marker compared with trying to overcome the incessant hum of a thousand busy society tongues.

Awaiting one's cue while in full view of the audience is another item that goes far to reduce the effectiveness of an entrance, and is a perfect clinch for the capacious mosquito. But then, out-door performances are, as a rule, undertaken for sweet charity's sake, and charity will cover almost everything—excepting a losing bet and a place for mosquitoes to bite.

A great drawback, it is currently reported, to the best results in the average *As You Like It* is on grass has been the inequality of the casts, and, frequently, their utter inability to render with justice the immortal lines of the protean Shakespeare. And yet a cast that should combine to offer a remarkable performance might be arranged even at this late day. Look over

the following selection, and see if it does not come pretty close to picking the winners. Let us call it, after the common fashion, an ideal cast.

Duke	George Thatcher
Frederick	Walter Jones
Le Beau	William Hoey
Charles, the wrestler	Smith Edwards
Oliver	Barney Ferguson
Jaques	James Thornton
Orlando	Mark Murphy
Adam	Otis Harlan
Touchstone	Paul Dresser
Selvius	Alfred Klein
William	Harry Conner
Rosalind	Marie Dressler
Celia	Vivette Guilbert
Audrey	Richard Harlow

If this array of carefully chosen celebrities would not draw a crowded lawn and turn people away from the front gate, then let us wonder why. And if there lives a spiritualistic medium that could bring the late William Shakespeare back to earth quicker than would a performance of his blank verse by this collection, let us all pay fifty cents to see the said medium, for the working of the collection would be worth five dollars a sitting, and two dollars more from speculators.

Meanwhile every word of cheer is due to the brave brethren and sisters who are playing *al fresco* at all sorts of Summer resorts, swept by ocean breezes—and mosquitoes.

THE CALLBOY.

THE COVENT GARDEN FUND.

The London *Truth* has published an article calling for an accounting by the present custodians of the Covent Garden Theatrical Fund

A SUMMER ENGAGEMENT.

What we want is somebody to moon with,
Somebody to walk around and spoon with.
Pity take on our condition,
Ere we die of inanition.
Life is one exasperating woe.

—PENJANDRUM.

Had the Summer girls, spending their vacations at the Tecumseh House, on the outskirts of the little town of Lambford, been familiar with the verse quoted above, they must of necessity have chosen it for their favorite song, for it exactly described their condition.

Lured from their comfortable, if not luxurious, homes by the glowing advertisements inserted in the daily papers by the proprietress of the Tecumseh House, the sweet girl graduates and sundry teachers bled them to Lambford. But, by some strange oversight, the advertisements had utterly escaped the eyes of the Summer youth who seeks repose from the task of keeping books, or measuring goods at a fashionable business establishment.

At first, the girls took strolls, with arms about one another's waists, as they told of their last Summer's conquests. They rode with one another, danced with one another, talked with one another, until they fairly hated the sight of one another. Finally, an independent maiden announced her intention of returning to the city for fear she should forget what a man looked like. This resolution aroused the landlady, who feared that others might follow the example of the outspoken one.

The situation was desperate, and the proprietress, also, decided to visit the city. She said nothing of her intention to the girls, lest the plan

From the background the buxom landlady, in fear and trembling, watched the storm she had raised, and every night as she laid her weary head upon her pillow she thanked Heaven that the season was one day nearer its close. Not an hour passed but she was cornered by one of the maidens with questions as to his habits, occupation, the length of time she had known him, etc., which catechising elicited the news that he was an artist who had led rather a roving life, and she even hinted vaguely that he had been a little, or, in fact, more than a little, wild.

Then the dear young things fell called upon to pluck this handsome, fastidiously-clad brand from the burning, to wear him from his Bohemian existence, and to settle him comfortably down in a nice modern apartment house, on the moonlit veranda, with the maidens in their pretty Summer dresses grouped about him, he talked a good deal about himself, where he had been, or what he had seen, but never what he had done. To Rose, with her tropical beauty, he talked of the nights he had spent in Tucson, where, too hot to sleep, he had lain in a hammock watching the dirty, but picturesque Mexicans and Indians passing with stealthy tread through the narrow streets, while the sound of soft, languorous Spanish melodies played upon stringed instruments was borne through the air. When he strolled with Violet, whose serene eyes and pale golden hair denoted the coldness of her temperament, he described the sleighing parties in Montreal and the chrysalized beauties of Niagara as seen in the depth of winter. With Minerva, who was plain but intellectual, he discussed the financial crisis, occult sciences, and dress reform. He listened in rapt silence while Cecilia played selections from Chopin and Rubinstein, and to Hattie, who was a *de die de die* maiden, he talked baseball and horses.

Things were at this stage when, one afternoon, a handsome victoria drove up to the hotel. It was occupied by a pretty, plump young woman, with short, curly, canary-colored hair. Her white suit, which, if by virtue of its trimmings of gold braid, was a trifle conspicuous, was, nevertheless, perfect in fit and detail. The vision of instep, silk stockings and dainty white shoes, which was revealed as she stepped lightly from the victoria was positively bewildering. With a fling of her chiffon parasol over her shoulder, she stood awaiting the surprised advances of the Summer man, to whom she gave a "four-hundred" shake of the hand, while, with eyes alight with mischief, she said, loudly enough for all the assembled maidens to hear: "How are you, dear boy? You didn't expect me, did you?"

"No, but you're none the less welcome on that account," replied he.

And all the maidens shuddered, for he never looked at one of them as he was looking at that little bleached, made-up girl, who was pulling off her long white gloves and saying:

"Yes, business was bad, so Dutch decided to close, and I'm glad of it, for I'm dead tired. Now trot along, bustle the clerk, and get me a room, for I'm simply melting."

And he hustled. Once in her room, and the preliminaries gone through which had been postponed because of the number of people present on her arrival, Daisy said:

"Now, give an account of yourself. How did the scheme work?"

"Elegantly, and quite the easiest Summer snap I've ever had. Nothing to do but wear out the stuff I bought for that society play that failed, and be pleasant. I've had a good rest, and can go back to rehearsals next week in fine shape."

Down on the veranda, Minerva rose in all her intellectual wrath and confronted the landlady, demanding:

"Who is that woman, and what is she to that young man?"

"She is Daisy Deane, who does the 'Filigree Dance' on the Columbia Roof-Garden, and she is engaged to Mr. Montague," was the reply. "I am sorry, ladies, but the situation was desperate, so I went up to New York and engaged Mr. Montague to come down here at his Summer salary and play the role you have all enjoyed so much. It was a perfectly legitimate transaction on his part, only I didn't furnish quite the theatre he is accustomed to. However, I had an ironclad contract with him, and he couldn't have backed out even if he had wanted to."

There was a general exodus from the hotel next morning, and Daisy and Montague had the place pretty well to themselves for a week, when they went back to their respective engagements. As for the landlady, having once dabbled in theatricals, she caught the fever, sold the hotel, and devoted herself entirely to management.

VIVIA GUDEN.

JULIUS CAHN'S THEATRICAL GUIDE.

Julius Cahn's Official Theatrical Guide for 1896, a handsome volume of 600 pages, was issued last week. It is the most complete and comprehensive work of the sort that has yet appeared, and should prove of the greatest value to every member of the profession, to railroad and transfer companies, and, especially, to managers. The book, which is handsomely and substantially bound in ornamental cloth, contains a booking sheet for the season of 1896-97; lists of theatres, managers, dramatists, critics, papers, costumers, wig makers, bill posters, stenographers, railroad agents, and printers in principal cities; permanent addresses of traveling companies, railroad maps, and detailed particulars of nearly every playhouse throughout the country, with all sorts of local information; hotel rates, proper reading for dates, papers, and much more. The advertising pages are also overflowing with valuable pointers, and the price, one dollar, is very far below the worth of the work, which is published from Julius Cahn's office, Empire Theatre Building, New York.

Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house



STELLA PERKINS MADISON.

The paper asserts that this Fund was instituted in 1766 for the benefit of such members as should be overcome by poverty, sickness or old age. The association grew rich, and its wealth, it is claimed, is selfishly reserved for the few surviving members elected years ago, before the arrangement became practically unknown. *Truth* wants the wealth of this Fund turned over to the Actors' Orphanage, and requests the Charity Commissioners. For years there has been no election in the fund, nor any sign of life, but its riches must be secreted somewhere, and the present agitation seeks to place them where they may be of helpful use in charitable undertakings. Lest there should be any doubt concerning the existence of the fund, *Truth* reproduces a Covent Garden programme, dated March 27, 1822, showing a double bill, in which Charles Kemble, Robert Keeley, G. Bennett, Warde, Payne, and Fanny Kemble appeared, the occasion being "the sixteenth public anniversary festival of Covent Garden Theatrical Fund for supporting aged, infirm and indigent actors and actresses of the Theatre Royal, Covent Garden, and relieving their widows and children."

BEERBOHM TREE'S AMERICAN TOUR.

Beerbohm Tree's next American tour, beginning in the Autumn, will be of twelve weeks' duration, and will include only four cities—New York, Boston, Washington, and Philadelphia. Gilbert Parker's dramatization of his own powerful novel, "The Seats of the Mighty," will probably be first produced by Mr. Tree while in this country.

E. D. Shaw, Mgr. or Agt. At Liberty, MIRROR.

which, after sleepless nights, had come to her should fail; but she was determined to have one man at her house if she had to lasso him in Broadway, and bring him captive to Lambford.

Imagine the joy which filled the maidens' hearts, when, descending to dinner, one fair evening, they discovered, seated upon the veranda, quite as if he had been there all Summer, A Man. And such a man! A tall, lithe, handsome fellow, with pensive grey eyes, a drooping moustache, and a gentle, caressing manner, seeming to say to each girl: "You are the queen of your sex." Even had he been no such perfect specimen of manhood, his immaculate outfitting costume would alone have worked havoc in the feminine hearts. Before he had been a week at Lambford he might easily have given a performance of *Patience*, with himself as Bunthorne and the Summer girls as the "twenty lovesick maidens."

The most exasperating feature of it was the fact that, while each of the maidens felt she was the favored one, still she could not be sure, for if he looked unutterable things at Maud, his tender solicitude when he opened a parasol for Fanny was beyond words; and if he took Angela for a sail, Evelyn was sure to be asked to drive, and he waltzed in turn with each of them.

This did not vastly improve the girls' feelings toward each other, for whichever girl happened to be receiving his attentions for the moment was viewed by the other nineteen with that surprised, supercilious way women know so well how to assume in regarding each other. This made the victim vaguely uncomfortable, but it could not mar her triumph when, for the time being, she had him!

MIRROR INTERVIEWS.



Joseph Arthur.

Joseph Arthur, who is best known to theatre-goers as the author of *The Still Alarm* and *Blue Jeans*, has had an interesting career (despite his assertion to the contrary), as will be seen from the following interview, which I had with Mr. Arthur at his picturesque country seat at Pelham Manor, N. Y. His grounds, by the way, are only a short distance from Glen Island.

THE INTERVIEW:
"You say you've read most of *THE MIRROR* Interviews. So you know what I'm after—your career, views, personal anecdotes, and so forth."

"My career—there's little in my career to excite interest. Besides, I have the age, and the thermometer is at par. But if you think I can interest you under such conditions, go ahead and interview me."

"Your native heath?"
"I was born in Indiana, in the 'Bluejeans district.' My home was there and in various other parts of the State for twenty years. My father was a Methodist preacher, a pioneer of brains, brains, and piety. As a 'circuit rider' in his younger days he often journeyed miles over corduroy roads, through almost impenetrable wildernesses to preach in a log hut or in an open field (if the weather was favorable) to a congregation gathered from a radius of twenty miles. Many times—a horseback—after crossing swollen streams he would tether on either side, and commit his sermon to memory while his pants dried. He left to posterity the profit of his work, the moral grandeur of a good name, and a book entitled 'History of Early Methodism in Indiana.' His salary was ninety dollars a year—yet he managed to loan money out of that. It was his wish that I, as his eldest son, should follow in his footsteps."

"And were you methodistically inclined?"
"No! I rebelled against the proposition, but I had to be a good Methodist just the same. I went to church in the morning, Sunday school in the afternoon, also to camp meetings and revivals, never missing a regular Thursday night prayer meeting or a Friday night love feast, with here and there a batch of baptisms. Often have I ridden with my father over his circuit, receiving from the good people of the region 'potluck,' a 'spare room,' and a 'yellow-legged chicken,' which was invariably reserved for the visiting parson. My father entreated me to read good books, but I'm sorry to say that I preferred the yellow back dime novel series to the classics. When I reached the age of fourteen we moved from 'Rising Sun' to Indianapolis, which I looked upon as a great move. There was only one theatre in the State then, and one newspaper—the old Metropolitan Theatre and the *Indiana American*. The families of Ben Harrison and Lew Wallace were neighbors of ours. Many a time we boys—Lew, Dan, Ed and I—have 'div' off a log into the 'swimmin' hole' in old Pogul's Run. The family of Elijah Halford (afterward secretary to the President) also lived near us. One morning George Halford, a brother of Elijah, was talking to me on the street, when a gambler, crazed by rum, fired his revolver at random. One of the bullets struck young Halford, and he fell dead at my feet. As no murderous intent was proved, the gambler escaped with fourteen years imprisonment."

"Did you attend school at Indianapolis?"
"No, at about that time my father bore the 'superannuated relation,' a term given by the Methodist conferences to ministers who broke down physically and were no longer able to preach. Consequently we were very poor, and it became necessary that I should do something to help support the family. My first 'situation' was as a carrier of the *Indiana American*, edited by an unfortunate old gentleman by the name of Goodwin. I was hired to get up at 4 A. M. to carry the *American* to subscribers who were scattered within and without the sprawling town of Indianapolis. There were no lights in the streets to guide me along my route. There were no sidewalks, and the mud was often a foot deep. Sometimes I delivered the papers in blizzards of snow and rain. And what do you think my salary was?"

"I give it up."
"Well, Goodwin didn't, although it was only eighty-five cents a week. I don't remember now why it was just 75 cents and not 75 cents or an even dollar. It didn't matter, as I never got it. At the end of four weeks, having received no pay, I asked Goodwin for a settlement. He offered the old 'pinching times' excuse, but smiled blandly as he proposed to give me an order for \$3.46 worth of candy on a confectioner called Daggett, who owed him considerable money for advertising. Knowing that Goodwin had no money to settle my account, I reluctantly accepted the order. Whereupon Daggett unloaded on me a half barrel of mouldy gumdrops as hard as flint and deadly as bullets. I never had a position on any newspaper before or since that sweet experience."

"But you have been an occasional contributor to newspapers since then?"
"Yes; during my five years' sojourn in India, China, and Japan I contributed, from time to time, articles to several American newspapers. It was during that time that I was an eye-witness in India to many of the events depicted in my new play, *The Cherry Pickers*."

"What was your first experience as an actor?"
"That memorable event took place at the old Metropolitan Theatre in Indianapolis, which at that time boasted of a first-class stock company, managed by an actor called W. H. Ryley. One night while I was standing around the entrance a man gave me his return check, and for the first time in my life I found myself in the auditorium of a real theatre. The play was Schiller's *Robbers*. I was so fascinated with the per-

formance that I at once desired to become an actor. As supernumeraries were scarce my application to the manager was accepted, and I began my stage career the next night as a chain-armored super in *Richard III*. In my own estimation I was only a lesser light to the star, the title role being played by John Wilkes Booth. Before going on the stage I had placed my street clothes in a hole in the wall leading to the chimney. During my 'scene' a mischievous 'regular' pushed my street clothes into the fire. They dropped into the totally inaccessible depths of the dark cellar between two brick walls—they are there yet. After the performance I was compelled to go home in my clanking armor, with a tin helmet, the rim of which rested on my two thin shoulders. The 'regulars' followed and pelted me with mud balls. My mother was nearly frightened out of her wits by my appearance when I arrived at home, and my father administered a hot dose of birch."

"That ended your stage career for the time being?"
"Yes, my ardent desire for histrionic honors was somewhat dampened, and as the civil war was in full blast just then, my heart began to throb with the fire of patriotism. I determined to enlist. This time my undertaking had my father's free consent. Indeed, it was so free that I have always suspected that my father felt that it was about time I was shot. After two years' service with an Indiana regiment, I was transferred, on my application, to the U. S. Navy as an apprentice, having for a companion the now famous artist, William M. Chase, who also sprang from Indiana soil. About the first sketch that Chase ever attempted was the head of a live calf looking from a barn door. I had the honor of holding the calf by the tail while Chase made the sketch. I have always felt that I was on the wrong end of it. Chase's first portrait, a crayon, was of my sister—the one you looked at on the stairway. After my naval term had expired, the desire to act again seized me."

"And —?"
"I joined a circus!" said Mr. Arthur, laughing heartily over the reminiscence. "Lent's old New York circus. I was third assistant lemonade vender, and was engaged with the understanding that I should ride in the parade. My first theatrical appearance in New York was with the street parade on Broadway. That was early in April, when it was snowing and intensely cold. My costume was that of a plumed knight, turban with ostrich feathers, dove-colored tights, hawberk, and so forth. I was made for a man of two hundred pounds, and hung on me like a collapsed balloon. I soon became paralyzed with cold, and fell off the horse, and the horse went on without me. Then I hailed a milk wagon, bought a quart of milk, and, after drinking it, felt sufficiently revived to make my way back to the tent, which had been pitched somewhere in Mott Haven. I stayed six months with the circus, and during that time we were nearly all massacred at Frederickton, New Brunswick, by the roughs of the town, twelve men being killed in the fight. I returned to New York penniless, miserable and homesick. Luckily I fell in with some Indiana men who had come to New York with a train load of live stock. They knew me and volunteered to take me home, and I was only too glad to accept their offer. My father had a scholarship at his disposal, and persuaded me to enter college, where I remained for one term, which, with four terms in free schools, constitutes all the schooling I ever received apart from what my father taught me at home."

"Why didn't you remain longer than one term at college?"
"Because I was lured from college by no less a person than William Harris, now of the firm of Kich and Harris. Yes, sir, it is at his door that I lay the wreck of my life. He was dancing at the time with a side partner at a small variety theatre in Indianapolis. In an evil hour I became acquainted with him. He told me I had the 'legs of a dancer,' and enticed me to learn the terpsichorean art in his 'academy,' which he established in a dusty loft over old Bill Wood's livery stable. It took just three lessons to bankrupt me. Then Harris suddenly discovered that I didn't have the 'legs of a dancer' after all. So I retired, covered with black dust and nearly strangled with the fumes of ammonia, and, according to Harris's statement, in debt to him for the last two lessons. I have been gradually paying him off at the rate of a penny a year for the past twenty years. He has frequently threatened me with a suit for the balance still due him."

"When did you first try your hand at play writing?"
"My first play was *Colorado*—a howling melodrama which was produced when I was eighteen years old at the Academy of Music in Indianapolis by Simon McCarthy, the local manager. Some people were unkind enough to say that I ought to have called it *Collar Simon* instead of *Colorado*. The first play with which I made any sort of money was *The Great Encounter* which was produced at the Olympic Theatre in New York, in 1877. My profits on the first week were eleven hundred dollars. This frightened me out of my senses, and I immediately sold the play, and then organized an American minstrel company to tour Scotland and Ireland. When we landed in Glasgow I had just \$100 of profits left, and nine people on my hands. With fear and trembling we opened at the Theatre Royal in Glasgow. The novelty of an American Minstrel performance pleased the Highlanders, and proved a success. After that we went to Dublin and played four weeks at the Rotunda. Internal dissensions and tempting individual offers from London quickly followed success, and the organization disbanded. After a year's sojourn in England I became interested in an operative venture, which led to a successful season of fifteen months in India."

"Where was a performer in the company?"
"Yes, at Bombay and Calcutta I sang nearly every important male part in *The Chimes of Normandy*, *Grand Duchess*, *Chilperic*, *Daughter of the Regiment*, *Madame Angot*, *Pinafore*, *Pirates of Penzance*, *The Sea of Nymphs*, *Princess of Trebizond*, and other popular operas. After the company returned to England I fell in with William H. Guest, an Eurasian correspondent of the *London Times*, who, being impressed with my knack in free hand sketching, invited me to accompany him to the different Courts of India. He enjoyed immense patronage from the moguls and unlimited power from the paper. We visited the Court of the Maharajah of Jeypore, the Prince of Ulmar, the Maharajah of Gwalior, the Begum of Baphal, the Nizam of Hyderabad, and the Quaker of Baroda. After that, on an order from Guest's paper, we crossed the Himalayas, and spent the entire Summer at Serinagar, in the vale of Cashmere, as the guests of the Maharajah. In the Fall we re-crossed the Himalayas to Rawul Pindie, Peshawar, and Candallion, where we witnessed the defeat of the British Army by Ayoub Khan in charge of an army of Afghans. I next visited China for six months, and spent about one year in Japan. Then I returned to America."

"And again turned your attention to play-writing?"

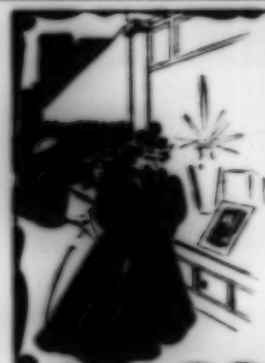
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"Yes I wrote and produced *The Still Alarm*, *Blue Jeans*, and *The Corncracker*. The first two were pronounced hits. The latter had an elevator effect invented by E. T. Gillard, an expert electrician. We worked on that effect for two years, but the public didn't take to the play, so it was taken off after it had been performed for five weeks at the Fourteenth Street Theatre. *The Still Alarm* and *Blue Jeans*, as you know, had long runs at the same house."

"Have you always produced your own plays?"
"Yes, with the exception of *Colorado*. J. Wesley Rosenquest and I formed a partnership after the production of *A Still Alarm*, and he owned a half interest in *Blue Jeans*, which, however, has now reverted to me, and I am contemplating its revival on an elaborate scale in the near future. My partnership with Mr. Rosenquest was a specific one, covering the *Blue Jeans* contract. It lasted for five pleasant and profitable years, and was then dissolved by mutual consent. The *Cherry Pickers*, as you know, is to go out under the skillful management of Augustus Pitou, and I am delighted with my business and social relations with him. The scenes of *The Cherry Pickers* are laid in Upper India during the Afghan-British war of 1879-1880."

"Didn't you present *The Still Alarm* in England?"
"Yes; it ran in 1888 for 104 nights at the Princess's Theatre in London. There are negotiations pending for its production in Paris. In that event Mr. Pitou's knowledge of French will come in handy."

"Haven't you been accused of plagiarism?"
"Oh, yes. Every dramatist is a plagiarist. So is everybody who uses the letters of the alphabet. By the way, where are the legal heirs and assigns of the poor fellow who invented that great alphabetical combination? What a royalty must be due him by this time! As a matter of fact, I have never collaborated with any person. My plays, whether good or bad, were written by me, and deal with subjects and characters that have come within the scope of my own observation."

"You have a leaning toward melodrama, have you not?"

"My idea is that melodrama is most to the liking of the great majority of theatre-goers. It certainly seems to endure longer than farces, comedies or problem and society plays. You frequently hear the assertion in this country that 'melodrama is played out,' but it seems to me that the genuine melodramatic quality is essential to the success of any kind of play. The very people who affect to condemn are the very first to unconsciously applaud a melodramatic scene without knowing that it was melodrama that aroused them. They belong to the class of theatre-goers who affect to be bored by old forms, and are constantly saying 'why don't you give us something new?' Yet they

are the first to resent new forms of joy, new sorrows, new metaphors, or anything else in plays which might shove good old convention aside."

"Haven't you recently been associated with musical enterprises?"

"Yes, I brought *Ysaye* over last season. We paid him \$31,000 for his American tour, and still cleared a handsome profit. I also made money on *Rivarde*, and lost money on *Sauret*. The failure of Abbey, Schoeffel and Grau, according to their claim, has disrupted my partnership contract with that firm to bring Josef Hoffman to America. So I have no musical enterprises as yet engaged for next season."

"Is that little girl on the porch your daughter?"

"No, I have no children. That's Little Tuesday. She's my niece. Her right name is Charlotte Wood. We called her Tuesday, because she was born on Tuesday morning. She is ten years old now, and is going to school, but she wants to return to the stage when she is of age."

Mr. Arthur then called Little Tuesday into his library den, and she proved delightfully untheatrical—that is, she is utterly devoid of the consciousness and affectation that is so apt to prevail among children of the stage."

On conclusion of the interview, Mr. Arthur took me over to Glen Island to see the *Defender*. After that I returned to New York, hoping that his age, the *sauce piquante* he mixed for the salad at luncheon, and his breakfast drive to the depot would not cause the *mort d'Arthur*. He's too good an American to go to that undercovered country from whose bourne no traveler returns to dramatize his thrilling experiences. But why doesn't he go to work and write another American play as good as *Blue Jeans*, instead of picking his dramatic cherries in India? A. E. B.

UNDER THE BLACK FLAG.

The Callicotte Comedy company lately played Trilby at the Salt Lake City, Utah, Lyceum Theatre (Charles Gates, manager), with "a sack of candy given free to every child in attendance." A local newspaper frankly branded the company as pirates, and told the people that the play was stolen.

Joseph D. Clifton writes that Fred Marsh, of Marsh and Farrington, has pirated his play, *The Ranch King*, under different titles, for two years. His Myrtle Ferns is pirated by the Marks Brothers and Kitty Rhoades as *An Irish Hero*; by Eunice Goodrich as *Little Miss Worth*; and by Punch Robinson as *Chick*, and its real name. Robinson is also reported playing *The Heart of Maryland* under a false title. "Will the time ever come," says Mr. Clifton, "when we who pay for protection will receive it?"

W. S. Bates, Agt. At Liberty. MIRROR.

IN OTHER CITIES.

DENVER.

The Summer theatrical season is now at its height and both Manhattan Beach and Elitch's Gardens are doing splendid business, and deservedly, too, for nowhere in the country are to be found better attractions or better Summer stock than those with which our local public is now being regaled. This is the only town in the country that can and does support two Summer stock cos., and not only that but the strength of these cos., as well as the plays presented, are away above the average.

At Manhattan Beach week commencing 25 the sparkling comedy Dr. Bill, is being admirably presented by the excellent stock co. Edwin Arden, a conscientious actor, who is to be commended both for his naturalness and his intelligent conception, portrays the title-role capably. George R. Edson and J. B. Mahr, who are always good, were perfectly at home in the comedy roles assigned them, and Henrietta Crossman, as the dashing Mrs. Horton, was a decided success. Charles W. King contributed a neat bit of character work, while Minnie Freeman, a new addition to the co., was excellent as Miss Fauntleroy. She played the role in a very chic manner, and her dancing made quite a hit. Rebecca Warren, essayed the role of Mrs. Van.

At the conclusion of the regular performance, Professor Lockhart's famous trained elephants appeared in a half-hour's exhibition. It is my opinion that these elephants are the most wonderfully trained animals in the world. Certainly it would be hard to imagine a more marvelous exhibition by beasts. Professor Lockhart may well claim that in his work the acme of training has been reached. The five pyramids, the sea-serpent, the Indian file march, the band of music, the supper party and the exhibitions of muscular strength, were all given by the elephants in a manner that was almost human, and the audience waned enthusiastic over the wonderful exhibition. Professor Lockhart has these elephants under the most perfect control. I understand that he has spent twelve years in training them, and certainly he may have the satisfaction of knowing that he has taught them feats that probably will never be duplicated. The elephants remain for another week. The stock co. will appear in the drama, Broken Ties, week beginning 3.

My prediction is that when Jennie Kennark was secured as leading lady for Elitch's Gardens, and a change in the style of plays to be presented had been effected, this popular person would enjoy unlimited prosperity. This has been verified. After securing Miss Kennark and accepting the notices of several of the former members of the co., Mrs. Elitch continued the good work by engaging Walter Edwards as her leading man and stage director, and, furthermore, re-organizing the entire stock co., retaining, however, several of the clever young people who were worthy of remaining with the co. The personnel of the present co. is as follows: Jennie Kennark, Walter Edwards, Gus Weinberg, Frederic Montague, Harry Glazier, Max Von Mitzel, Hugh J. Ward, Marguerite Fealey, Harry DuPont, Miss Maynard, Maud Fealey, and a very very well-balanced and clever organization it has proved itself to be. The last week Lost Paradise was given, a splendid production by this co., and week commencing 26 Woman Against Woman has been the bill. While with a less capable co., some scenes in this play might be said to be too melodramatic, so intelligently was the entire drama handled by the co. engaged in its present production, that nothing but commendation can be given it. The leading roles of Bessie Barton and John Friesner, portrayed by Jennie Kennark and Walter Edwards, respectively, were remarkably well handled. Jennie Kennark, who is an emotional actress of fine ability and wonderful magnetism, made an ideal Bessie Barton, while Mr. Edwards, a virile actor, gave a powerful portrayal of John Friesner. Marguerite Fealey deserves a word of praise for a well acted Rachel Westwood, while Gus Weinberg and Frederic Montague are also to be commended for excellent performance and the minor roles were all in good keeping. The production was well staged and a special feature was the beautiful incidental and entr'acte music furnished by Herr Stark and his fine orchestra; and, by the way, the symphony concerts given by this orchestra have begun to attract the large audiences to which their merits entitle them, and last Friday afternoon's concert was largely attended.

The Flamingo is the attraction announced for the week commencing 2, and on that same day Ivy Baldwin will make an ascension in his gas balloon, and two young people, at present unknown to fame, will be married in the balloon upon this day.

A decided novelty announced for Elitch's Gardens in the near future, is the engagement of thirty-five genuine Ute Indians, who come to the Gardens Aug. 10 for an indefinite stay. They will camp on what is at present the baseball grounds, and will be seen in their native dances and games.

The usual midsummer darkness in which the Tabor has been enveloped, has been lifted for a brief period, and for three nights commencing 27, Senor Jose Rodriguez, the famous Spanish pianist, and the National Typical Orchestra have been giving a series of concerts.

Notwithstanding the illness of two members of the cast, necessitating changes at the eleventh hour, the initial performance of Dr. Bill, at Manhattan Beach, passed off without a hitch. Annie Blanche, who was to have appeared in the production, has been quite ill, although she is now considerably improved, and Lois Arnold, who was to have danced, was also quite ill. Miss Blanche's part was taken by Evelyn Van Buren, while Minnie Freeman was substituted for Lois Arnold.

Upon the evening of 28 Mrs. John Elitch gave a Trolley party, and her guests, about forty in number, occupied boxes at the theatre, witnessing the performance of Woman Against Woman.

Manager Giffen is becoming quite a speech maker, and his efforts before the curtain the other evening, announcing the advent of the heavy weight actors elephants at the conclusion of the performance by the regular stock co., was loudly applauded.

While in Chicago recently, I called upon THE MIRROR's witty and erudite correspondent, "Bill" Hall, and had the pleasure of hearing him try a law case, and am pleased to say that Justice Hall is a just judge, as well as a brilliant journalist.

Fred North has returned from New York City, where he has been making bookings for the Lyceum Theatre, which will be a combination house this season. Mr. North, who is a popular and efficient manager, will be the direct representative and manager for the owners of the Lyceum, which, under his management, is destined to become, as, indeed, they now bill it, "the elite popular price theatre of the city." The stage will be deepened and the house thoroughly renovated.

F. E. CARSTAPHEN.

LOUISVILLE.

The only amusement events for the week ending July 25 were the Bellstedt-Rallenberg concerts at the Auditorium, which were seriously interfered with by the extremely stormy weather, and the midsummer concert of the Liederkreis Society, which occurred at Phoenix Hill Park 28.

L. B. Lent's Circus is underlined here for three days, commencing 30.

William Hull has left the city to prepare for his approaching season with Julia Marlowe-Tabor.

Manager John T. Macaulay returned from the East 27, highly pleased with the booking he has secured for Macaulay's, the active management of which he will resume with the season of 1896-97.

Manager James B. Camp, of the Grand Opera House, still lingers in Gotham.

The opening date of the Buckingham is announced for 3.

A feature of the Elks' social session 25 was the presentation to W. H. Meffert (last season's manager of the Temple Theatre) of a medal, appropriately inscribed, by the Drill Corps of the local lodge, which made such a good showing at the recent reunion at Cincinnati. Walter S. Matthews contributed two recitations, and Director Bellstedt performed a cornet solo and the evening was a thoroughly enjoyable one in every way.

CHARLES D. CLARKE.

OMAHA.

Boyd's Theatre has been leased to L. M. Crawford for a period of five years from Sept. 1. Since the burning of Mr. Crawford's Fifteenth Street Theatre, in the Fall of 1894, he has made every effort to get another foothold in Omaha, and negotiations for the Boyd, which have been progressing for the past six months, have finally culminated as above stated. Mr. Crawford intends running this as a first-class, high-priced house, and the lease list of bookings already made by the old management will be taken care of by the new. There is quite a scramble among the present employees

of the theatre to get into the band-wagon, but no definite arrangement has been made, though it is probable that L. W. Storer will be the assistant manager, under the direct supervision of the owner, who intends, however, to personally manage this house and make it a leader in the circuit.

J. R. RINGWALT.

PROVIDENCE.

Your correspondent witnessed a performance of The Mandarin Zune at the Flamingo Theatre, Crescent Park, last week, and was surprised to see how much better the opera was put on than it was a few weeks ago. The composers, Reeves and Currier, and Stage-Director James Gilbert, have wrought many changes, and it is being given in an excellent manner. Raymond Hitchcock has proven himself to be a very clever comedian, and his impersonation of the Mandarin is a -using and interesting F. M. Knights, the Brown University student, has surprised his friends and the public by his finished work as Lieutenant Boland. His pleasing tenor voice is heard to great advantage in several selections, and he is obliged to respond to encores at each performance. This may be said also of Ethel Balch, who plays Altha effectively. She is a dainty little woman, with a sweet and sympathetic voice, and has simply captivated her audiences. Another comedian in the cast who is becoming very popular is Richard Quilter. He plays Bish, the Irish Chinaman, in a decidedly ludicrous manner. Edmund Kissam, Sinclair Nash, Stanley Feich, Richard Geiger, and Emma Glynn come in for a good share of the applause.

Fain's Pyro Spectacle, Japan and China, opened at Rocky Point 27 for two weeks and is drawing well. It is a big production and has many novel features. The new Seaside Music Hall is a favorite resort for excursionists. A stage has been erected and it is filled with new scenery and all the accessories of a vaudeville house. The programme this week is about the same as last.

The plans of the new Talmu Theatre are being very much elaborated, and the house will probably be opened early next Spring. The management says it will be a thoroughly modern and up-to-date house, the handsomest and best equipped in the city. A series of professional engagements in definite season, which will fill a large proportion of the time for several years to come.

The Chutes opened 30 at Rocky Point and Crescent Park. During the magnificent display of fireworks at Fain's Japan and China 30 the portrait of Mayor McGuinness, of this city, was shown in fire.

HOWARD C. RIPLEY.

DETROIT.

The Jefferson Park has collapsed. All last week's performers, including Herbert Cawthron, Herr Granada, Juno Salmo Ryan, Wood and Ryan, and La Petite Eileen, have received practically nothing for their week's work, and feel very indignant over the whole affair, as everything has been misrepresented to them. Now, however, are anxious for want of funds.

The last performance was given Sunday afternoon, July 26, when, owing to poor business and continued bad weather, the management finally closed up.

It appears that Managers Rowe and Lacy were merely engaged as such by Arthur C. Melcher, of the Koppitz-Melcher Brewing Co., whose product was sold on the grounds.

Melcher claims that his connection with the Park ceased on July 4.

But the performers have reason to hope that they can recover the unpaid salaries, as their contracts were drawn up signed prior to the closing of the Park. Cawthron has already placed his claim in the hands of his attorney, and law suits are also pending between Herr Granada and Salmo and the Amusement Co.

Reports of reopening the Park are all at, but nothing definite can be learned at this writing.

Buffalo Bill's Wild West gave four performances 27, 28 to over 40,000 people. Not a little praise is due Major Burke, who arrived several days in advance, and who prepared the way for the success of the big show.

William Charity, Charles Ellsworth, and William Chillard, of Charity's Comedians, are spending the Summer at the Fenwick Club, Lake St. Clair. Their season opens the middle of August at Mount Clemens.

Knoll and McNeil, cornetists, are playing 27-Aug. 1 at Pfeiffer's Park, Benford Avenue.

C. J. Whitney, the veteran manager, is sojourning at Prince Edward's Island, near Boston.

The vitascope is no longer at the Detroit, consequently that house is also dark.

OTTOH. ZIMMERMAN.

ST. PAUL.

Metropolitan and Grand Opera Houses are dark; nothing in the dramatic line promised before 30.

A very pleasant social event was the benefit entertainment for the White Bear Cycle Path, given at R. M. W. Pavilion, White Bear, evening 28. An enjoyable program was presented in a series of light Pictures interspersed with an excellent selection of vocal and instrumental music. An impersonation of a German band, with Professor C. W. Gordon as director, made a great sensation and brought down the house.

C. M. Griggs made a good deal of an impression. "Waltz Me, Mame Kiney." The living pictures were admirably presented and elicited hearty applause. The entertainment proved an artistic and a pecuniary success, some fifteen hundred people being present.

At Straka's Tivoli Concert Pavilion week of 27 the Straka Ladies' Orchestra gave a good musical entertainment to continued good success. A taking feature of the entertainment for the past three weeks has been the engagement of William J. and Grace Wells, in musical selections, sketches and new oddities. They are clever artists and go well.

William J. Wells was for some years manager of the Olympic Theatre, where he was an attractive vaudeville and combination theatre. Wells made a host of friends in St. Paul during his management of the Olympic, and was ever courteous and obliging. For the past two years he has had a co. on the road.

The Olympic Theatre has been re-opened and opened by J. C. Sedini, under the name of Central Garden Theatre. A number of clever variety people give an attractive olio and specialties, week of 27, opening to good business. Entertainers: Clara Lake, Emma Lake, The Florence Sisters, Lillie Garner, Flo Bennett, Gladys Johnson, Nellie Houlahan, May Belle, Carroll, Geo. E. Johnson, and Charles G. Orner.

GEORGE H. COLGRAVE.

KANSAS CITY.

The six weeks' season of comedies and dramas at Fairmont Auditorium closed July 25. Elton's marvelous invention, the Vitascope, together with a long list of specialty acts, was put on 26. The wonderful realism of the pictures shown by the Vitascope was astonishing, the exact features, movements and colors being reproduced. Among the pictures shown July 26-1 were the Blacksmith's Shop, the Venezuela Case, the Fire Rescue Scene, Anabelle's Serpentine Dance, the Whirlpool Rapid of Niagara Falls, Herald Square, New York, and the celebrated kiss of May Irwin and John C. Rice in Widow Jones.

They were all received with great applause and the attendance increased nightly. Among the vaudeville acts, in connection with the Vitascope, were those of Mays and Hunter, the music kings, Moore and Brydges, the operatic duettists, and Kinzo, one of the nearest little Japanese jugglers we have ever had here. For August 28, the new pictures to be added to the present list will be Cissy Fitzgerald's wink and kick in The Foundling; Sea Waves; the Corbett-Courtney fight, and the Milk White Flag March. The special feature of the season will be the Casino Comedy Four, the Grierson Sisters, Scott Lawrence, and Kinzo.

Liberati closed his engagement at Washington Park Aug. 1, and the Royal Hawaiian Band opened 21 for several weeks.

Shooting the Chutes continues a popular amusement at Troost Park. Lemen Brothers' Circus comes 17.

F. B. WILCOX.

MINNEAPOLIS.

All theatres dark week of July 27.

Clara Louise Thompson in The Chinook is drawing large crowds to the Lake Harriet Pavilion.

Theodore Hays, the genial manager of the Bijou Opera House, will hereafter have charge of the Grand Opera House, St. Paul, in addition to his present duties, both houses, and with a view of being in closer touch with each, will take up his residence in the suburbs between the two cities. The position of local manager will be given to Thomas McCormack, erstwhile treasurer of the St. Paul Grand.

F. C. CAMPBELL.

SAN FRANCISCO.

The regular season at the Baldwin opened Monday, July 27, to a large and fashionable audience who came to see E. J. M. Pughman's Empire co., received a reception that was all the managers could possibly ask for.

William Faversham was Rudolph, and Robert Edson Marcel, both were well received. J. E. Dodson as Scatboard and Gottlieb as Coline did their character parts in a satisfactory manner.

Ida Conquest, deserves credit for her clever work in the prologue. She received more applause than any of the other lady members, although Viola Allen came in for much praise in the latter part of the performance for her rendition of Mimi. May Robinson as Mme. Benoit, and Margaret Craven as at her best, and acting were excellent.

Rohemia will be looked back upon as one of the star attractions of this season. It is a for the balance of the week. The management announce for Aug. 29 Pinner's The Benefit of the Doubt, and for the third and last week, Henry Arthur Jones's The Masqueraders.

The Gay Parisians, with W. J. Ferguson, James O. Barrows, Charles B. Wells, W. R. Shirley, Amy Bushy, Mrs. E. J. Phillips, and Margaret Gordon in the leading parts, follows the Empire co., and later we are to see The Prisoner of Zenda.

The California Theatre opened its last week of the Stockwell players 27, with Frederick Warde and Rose Coghlan in The Merchant of Venice. Warde as Shylock was thoroughly at home, and the audience showed appreciation by its warm applause. Rose Coghlan as Portia appeared to the best advantage.

Mr. S. O. Over as Nerissa did the part in a very pleasing way, and Miss Daly made a very acceptable Jessica.

The staging and accessories were very good. The Merchant of Venice runs for the balance of the week, when the Stockwell players go to Los Angeles. Warde and Mrs. Coghlan go with the co.

A benefit to be given for the Native Sons of the Golden West 28, and a big house is already assured.

Chauncey Olcott opens the regular season at the California 3, it being the initial performance of his engagement. Mr. Olcott arrived 24, after a trip through Yellowstone Park.

At the Columbia 26 the double bill of The Two Escutcheons and Moths did good business. On the last night of The Two Escutcheons, Maxine Elliott made a speech, bidding farewell to her many friends for a short time. She and her sister left the next day for Australia, to join Nat Goodwin's co.

In Moths, Margaret Craven was at her best as Vera, in which role she had a chance to show her talent. Phona McAllister as Lady Dolly Vanderdecken had a part that gave her better opportunities than almost anything she has yet appeared in this season.

Nothing seems to affect the business at the Columbia. Many people go to the theatre just to kill time and see the pleasant evening. The Fawcett co. opened The Highest Bidder to a large audience 27, and it bids fair to prove one of the attractions of the season.

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Mr. Charles S. Patterson, the publisher of *Newspaperdom*, says that it is not often that he gets so enthusiastic as he does over Ripans Tablets. Almost with the regularity of clock work he used to feel at about eleven o'clock, that something had gone wrong with his breakfast, especially was this true if he had had a restless night, as is no uncommon thing with head workers. "My stomach," said Mr. Patterson, "is under the star-lard as to strength, and it seems at these times to act only indifferently, and finally to stop. Clouds come before my vision and a slight nausea is felt. Then I reach out for my Ripans. (Years of the sort of thing related have made me know the symptoms as well as my name.) Down goes one of the blessed little concentrated boons, and in a few minutes the visual clouds lift, discomfort passes away, stomach apparently resumes operations, and at 12:30 or 1 o'clock I go out for my usual rather hearty luncheon—all in delightful contrast with my former practically ruined afternoons—that I sought to escape by fasting and various doses."

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CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—Opera House. Charles's Aunt was presented to a poor house by local talent July 28.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, manager). House dark week of 20. Doherty Opera co. July 30. In Ruffe's opera, Santanella, presented by local and professional talent. Professor Doherty is an old-time leader, and has perfected a good co. Coming: Empire Theatre co. in repertoire.—OAKLAND THEATRE (Frank W. Bacon, manager). J. J. Dowling and Myra Davis in *Nobody's Child*, supported by the Bacon stock co., week of 27. business good. Captain Hearne, U.S.A., week of 27.—ITEM: Jesse S. Halstead, the treasurer of this house, is also a playwright. He has just received an order for a four-act farce-comedy from an Eastern manager. Mr. Halstead's play, *A Bitter Curse*, is about to be produced in St. Louis.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager). Clara Louise Ray presented Miss Jerry to poor houses July 17-18.

LOS ANGELES.—ITEMS: The Los Angeles Theatre is still dark, and continues so the balance of the month.—At the Burbank, Alexander Black's picture play, *Miss Jerry*, was undertaken week of July 20, but failed to materialize, owing to the sickness of Carrie Louise Ray, the lecturer.—Fred Cooper, manager of the Burbank, was declared insolvent 22, the result of continued poor business.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, manager). Coming: Empire Theatre co. in Bohemia 22.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager). House dark until 31, when the W. J. Ellsford co. open the season for one week.

COLORADO.

GRAND.—Opera House (W. A. Nelson, manager). Dark July 27-31.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager). Dark July 19-25.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager). Dark July 19-26.—CITY HALL (J. Mack, lessee). Mr. Simpson and co. completed their engagement in *The Hidden Hand* 19-25 to poor business.

CONNECTICUT.

HARTFORD.—ITEMS: Theatrical affairs are very tranquil at present. How could they be otherwise when all the dramatic editors are out of town. Dr. Mayer, of the *Times*, is en route to Canada. W. A. Graham, of the *Courant*, is visiting his brother, Comptroller Graham, of Baltimore. Bruce Edwards, of the *Post*, is fishing at Fisher's Island, and receiving baseball scores by telephone. Bank Commissioner Doyle, of the *Telegraph*, is slowly returning from Chicago, where he went to attend the convention at Chicago. When the season opens many improvements will be found in and about the two theatres. The large square that approaches Parsons's Theatre has been entirely repaved with asphalt blocks, which will enhance the beauty of the surroundings as well as make the approach for carriages and from street cars more possible. At the Hartford Opera House many betterments are under way. The house has been scrubbed from dressing-room to gallery, repainted throughout, and will have its scenery retouched and a much needed new drop-curtain. The lobby has also been brightened. Both theatres will open the latter part of August and are booked until early Spring. A good season is looked for at Parsons's and the Hartford.—Manager Parsons is dividing the Summer between the metropolis attending to business in connection with his house and resting at his suburban home at Broad Brook.—Colonel Graves, manager of the Hartford Opera House, is busy looking after the many changes at this old Proctor Theatre.—Francis Carlyle spent a few weeks at his home here preparatory to the rehearsal of the *Polar Star* at the Academy, in which he will have an important part. W. B. Smith, last season with the Clay Clement co., will bravely put in a week at the State military encampment with Co. K, First Regiment, of which he is a popular member.—Samuel Alexander has given up his part in the all-star managerial cast, and has gone into the telephone exchange business, developing some valuable patents he possesses. Mr. and Mrs. Digby Bell, who are sojourning at Block Island, appeared at an entertainment given at the Spring House 29.—The Messrs. Koch Brothers recently entertained the Hartford Press Club at their new and beautiful oriental buffet in Parsons's Theatre building.—Gerrit R. Savage, formerly treasurer of the Ship Theatre, Wilmington, has joined the Aetna Life Insurance office clerical force.—Fain's Pyrotechnical War with China will be displayed at the baseball ground week of Aug. 27, under the management of Jennings and Graves.

TORRINGTON.—Opera House (F. R. Matthews, manager). Married Life was presented July 25 by members of Proctor's forces coming at Litchfield, including F. Sumnerfield, R. C. Bennett, W. H. Turner, J. W. Cope, W. H. Wheeler, Belle Gilbert, Della Clark, Ada C. Cope, and Gussie Heller.

PUTNAM.—UNION OPERA HOUSE (George E. Shaw, manager). ITEM: This house is being made ready for an early opening by renovating and cleaning. It is much improved both in appearance and patronage under its present management.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager). Whiteman and Moseley's Original Georgia Minstrels pleased a top-heavy house July 22. Aragon Opera co. 10.

IDAHO.

WALLACE.—Opera House (Richard Daxon, manager). House dark July 20-25. Edouard Kemezi and his concert co. 19.

POCATELLO.—Opera House (Watson and Kinsport, managers). House dark week of July 20-26. Season opens with Bristol's Horse Show Sept. 7, 8.

ILLINOIS.

PEORIA.—ITEM: F. W. Chamberlin, of the firm of Chamberlin, Barhydt and Co., returned from New York July 24, where he has been for two months booking attractions.

GRANDVIEW.—IRVING HALL (J. S. Feinsley, manager). A. J. Sharpley Lyceum Theatre co. in repertoire 30.

WAUKESHA.—GRAND OPERA HOUSE (George K. Spoor, manager). House dark week of July 27.—ITEM: George D. Giles left 26 for Cleveland, O., where he will join the Russell Stock co. for the Summer season.

MOUND CITY.—Opera House (Bits and Hays, managers). Colson Stock co. 3.

INDIANA.

FRANKFORT.—COLUMBIA THEATRE (G. G. Fowler, manager). Leslie and Ward in *A Booming City* 14; Ward and Vokes 21; Jessie Mae Hall 24-29.

ROCKVILLE.—Opera House (D. Strouse, manager). Coming: McSorley's Twins 12.—CARLISLE HALL (D. Carlisle, manager). Dark July 27-31.

NEW ALBANY.—Opera House (J. D. Cline, manager). House dark and things very quiet.—ITEMS: George Carroll and John Hays, of this city, have joined L. B. Lent's Circus. They were formerly with The Queen and Crescent Circus.—A society circus will shortly be given here, and all our professional and local talent has been engaged. Manager Cline has booked a number of good attractions and expects to open Sept. 1, but will keep his dates well scattered on account of the campaign.

IOWA.

OSKAHOUSA.—MASSON OPERA HOUSE (H. L. Briggs, manager). House dark week of July 27.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager). Ladies' Minstrels Aug. 4 under the auspices of the F. E. O. Society.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager). House dark July 20-25.—GRAND OPERA HOUSE (William Foster, manager). House dark 20-25.

SIoux CITY.—GRAND OPERA HOUSE (A. B. Beall, manager). House dark week of July 18. Pickett, member of the house for 27.—ITEM: W. W. Bell is again in charge of the house for 27-30, and is billing some first-class attractions.

KANSAS.

PITTSBURG.—Opera House (W. W. Bell, manager). House dark week of July 18. Pickett, member of the house for 27.—ITEM: W. W. Bell is again in charge of the house for 27-30, and is billing some first-class attractions.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Mr. Bowman, manager). House dark week ending July 26.

KENTUCKY.

OWENSBORO.—French's New Sensation did a good business at the Wharf July 23, 24. Prof. Gentry's Dog and Pony Show comes 25.—ITEM: Manager J. J. Sweeney has booked a number of first-class attractions, including Louis James, Coon Hollow, and Devil's Auction, for Fair week.

MAINE.

PORTLAND.—RIVINGTON THEATRE: Vaudeville with the following roster for the week of July 27: Miss Nooyah, the Martines, Evelyn, Louise Homer, and La Petite Justine drew the usual large crowds.—PRAIRIE ISLAND PAVILION (Bartley McCullum, manager). Comedy-drama *Virginia* 27-31; best attraction presented this season. Coming: The Charity Ball.—FOREST CITY RINK (George W. Gordon, manager). The Val-d'Arcs 27-31 are attracting good patronage.—ITEMS: McCullum's out door attraction this week is Professor Oldridge in his famous aquatic performance.—Peter F. Dailey and wife, of the A Night Clerk co., were here 23 en route for their Summer home at Lake Maranacook.—Proprietor Tukesbury, of Portland Theatre, is making many improvements in this popular house, including the re-upholstering of the orchestra chairs and laying new carpets. The season of 1896-97 will open 17.—The Little Scott children take conspicuous parts in Virginia at McCullum's and have made a great hit.—Mr. Pascoe of the Pavilion co., was the recipient of one of the largest floral pieces that ever went over the foot-lights during the matinee 28.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager). The Summer season of the Mora co. opened very successfully, the house being filled at every performance. Mora and Fred Williams are great favorites and are supported by a good co. Ada Gray and co. are presenting East Lynne at the Summer resorts about here to small business.—ITEM: Al Mason, of Mason and Titus in season for the Summer. He goes with Thomas E. Shea next season.

BELFAST.—Opera House (F. E. Cottrell, manager). W. V. Ranous in *Macbeth* July 29 and *The Bells* 30 to small audiences. Mullen and Eughton's Star Specialty co. 31.

MASSACHUSETTS.

LOWELL.—LAKEVIEW THEATRE (Nelson A. Morill, manager). The Weston-Reimer stock co. gave excellent performances of *A Box of Monkeys* and *In Honor Bound* to well-pleased audiences of good size July 20-25. At the Park were the Alpine Mountain Choir, Emil Ascher's New York Military Band, and Matt Macdonald the driver, week of 20.—ITEMS: A. H. Ham, the treasurer for Lakeview Theatre, has resigned.—Anne Richards, of The Twentieth Century Girl, has been visiting in town. She returns to New York 27 to join Peter Dailey's co.—Harry R. Clark, who claims to be an actor by profession, stage name Harry Low, was arrested in this city 25 for forgery. He is twenty-two years of age, married, and a resident of Boston. He was sentenced to seven months in the House of Correction at Cambridge.

NEW BEDFORD.—ITEMS: Ada D. Cannon, of this city, and R. B. Cummings, of Rockport, Me., were married July 27. They were both members of the Parson Comedy co. last season.—Mr. and Mrs. C. E. Dudley (Floy Cressell) are mourning the loss of their son, who died 24, aged five years.—Work on the new Opera House is progressing rapidly in order to have the building ready for occupancy on the opening of the theatrical season.

LAWRENCE.—GLENN FOREST: Fain's China and Japan. Was closed a nine nights' engagement July 25. Business was only fair. The York Musical artists, opened 27 for week giving a good performance.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers). House dark July 23-30.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager). House dark July 27-31.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager). ITEM: Tony Pastor will open the house 19.—Proprietor Gilmore has a force at work brightening up the interior of this popular playhouse, which will shelter this season, as usual, about all the first-class attractions on the road.

MICHIGAN.

OWASSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers). Fitz and Webster in *A Bee* 14; Time 14; St. Plunkard co. 24.—ITEM: Irene Tuller, of the Labadie-Rowell co., last season, and who has been spending several weeks at Paw Paw Lake, Mich., has returned home for a short vacation.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager). The Courtleigh stock co. closed their engagement July 25. The prominent citizens presented Mr. Courtleigh with a testimonial letter, thanking him for bringing such an excellent co. to the city, and cordially assuring him of their hearty support should he come again. The closing matinee, 25, was the largest of the season. The success of this co. is remarkable, in view of the fact that the town is bicycle mad, and nothing but exceptional merit in a dramatic co. could induce the average wheel enthusiast to abandon his favorite pleasure for a night in the theatre. Manager Courtleigh has done much to improve the taste of the citizens here, for all the plays he produced were of the highest order. Mr. Courtleigh and wife, and Manager A. E. Davidson and wife, have started for a trip around the lakes.

KALAMAZOO.—LAKE VIEW CASINO (W. A. Robinson, manager). The Lovells Comedy co., presenting *Marriage a la Mode*, to fair business week of July 26-31. Frank Tucker Comedy co. 27.

BENTON HARBOR.—YORK'S GRAND OPERA HOUSE (J. A. Simon, manager). House dark July 20-25.

MINNESOTA.

FARIBAULT.—MINNEAPOLIS (C. E. White and L. N. Scott, managers). A minstrel entertainment by local talent, under the direction of Mr. Frederick Moulle, drew a good house July 24.—ITEM: The local theatre-going public are to be congratulated on the fact that when the director-general of the circus carries fourteen trunks and forty-two costumes, and has a seamstress busily engaged adding to her extensive wardrobe, a fact of interest to the ladies.

CARHAGE.—ITEM: Mr. Logan, manager of the Opera House, and Mr. Hamilton, of this city, have organized the American Dramatic co., and open here Aug. 10 in She at popular prices. The following are the members of the co.: J. H. Richmond, Burle and Ruby, A. N. Davis, Frank C. Coulter, Robert A. Low, Fred C. Thomas, Sadie Farley, Mrs. Del Vecchia, Bonnie Del Vecchia, and Mary Gail Mitchell. The co. carries a special car of their own.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager). This house will be closed until the last week in August.

NEW JERSEY.

TRENTON.—ITEMS: At a meeting of the Board of Directors of the Trenton Hall Association, Ormond H. Butler was chosen as manager of Taylor's Opera House for the season of 1896-97. Mr. Butler has been a resident of this city for about three months, and during his brief sojourn here has made many friends, and his selection by the board will be hailed with delight by all who know him.

NEW YORK.

ALBANY.—ITEMS: The festival of the Round Lake Musical Association closed July 25. The sale of membership tickets was not as large as last Summer, but

the single admissions increased. The concerts were very fine, and the public is greatly indebted to Manager Fred Denison for the privilege of hearing such talent at so small an expense. The Leland Opera House is being renovated preparatory to the opening of the preliminary season 34, with Tony Pastor and co., followed by Manager Proctor's big vaudeville co. Harmanus Blecker Hall has only one booking in August. Woodward and Davis bring James K. Hackett and the Lyceum Theatre co. in *The Prisoner of Zenda* Sept. 2. Several of the attractions played under this management will be presented by them at Rand's opera House in Troy. The South Pearl Street Theatre opens 24 with *The South Before the War*. William S. Korliss, the comedian, is in the city. He is considering two offers to go on the road next season.

SARATOGA SPRINGS.—ITEMS: H. R. Jacobs, theatrical manager, with his family are occupying a cottage here. Among the prominent arrivals here 27 were Dr. McF. Hopper, Dr. McF. Baker, L. J. B. Lincoln, who drove up from Troy, N. Y., in Mr. Hopper's trap. They will continue their drive through Lake George, Vermont and Canada, where they will be joined by Eugene Cowles, of the Bostonians.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers). The Summer Stock co. played Robert Macaire July 24, with Tony Pastor and co., closed their season with this engagement.—ITEM: Mac Hill, a local favorite, made her debut with the Summer Stock co., and met with flattering success.—William E. Denison leaves this week for Glen Falls to resume the management of Corrie Payton.—W. V. Parker, of this city, has been engaged to act as representative of Corrie Payton and leaves this week for Glen Falls to join the co.

WATLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers). House dark.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (S. Ossoki, manager). House dark.—ITEM: Della Niven, who was a member of Francis Wilson's co. last season, is making a brief visit here.—JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager). Dark week of July 27.—ITEMS: For the past week amusements at Coates have suffered terribly on account of the rainy weather. Cornetto's Band, which was to have given seven concerts, only gave three, and their engagement was a loss to nearly \$1200.—The Noss Family, who were engaged in the open air theatre, did a very big business. For the week of 27 the attractions will be a grand Bicycle Tournament by professionals and local men in the open air theatre, the Dockstader's Minstrels and the high wire artist, Sig. Peranti, will appear. Balloon ascensions take place every Wednesday and Saturday afternoon.—The Phoenix Wheel is still revolving and carrying a good many people.—In the near future the Fair Fine Works co. are to give several exhibitions.—Bert Noss has been engaged to act as stage carpenter at the Allen for the coming season.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager). The preliminary season of this house opens 17 with Primrose and West's Minstrels. Donnelly and Girard in *The Rainmakers* follow on 25. The regular season opens 31, when Daniel Frohman's co. presents *The Prisoner of Zenda*.—ELMSHA.—LYNCH THEATRE (Wagner and Ries, managers). Primrose and West's Minstrels 28.—ITEMS: Jennie Eastace is spending the Summer with her family in this city.—Dan Quinlan left 20 for Buffalo, where he will join Al. G. Field's Minstrels.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager). House dark, July 22-31.

PENN VAN.—SHEPARD OPERA HOUSE (C. H. Simon, manager). House dark July 20-25.

MALONE.—Opera House (H. A. Putnam, manager). The regular season opens 4 with Gorton's Minstrels.

TICONDEROGA.—UNION OPERA HOUSE (F. T. Luke, manager). Coming: Gordon's Minstrels 10.

WATERLOO.—Opera House (J. K. Murdoch, manager). House dark.

CORTLAND.—Opera House (Warner Reed, manager). A Trump's Daughter repeated July 30 for benefit of E. B. Kelly.

CORNING.—Opera House (Harry Sternberg, manager). The Heart of Steel co., assisted by Dr. C. E. Campbell and Miss Ruggles, of this city, and Arthur Buchanan, of Northern Lights co., presented *Comrades* July 30 to well-pleased audience, for benefit of G. A. R. cause. Harry Sternberg arrived in this city 28 and assumed the management of the opera house.

NORTH CAROLINA.

RALEIGH.—ITEMS: The season opens 4 at the Academy with *Barlow's Minstrels*. Manager Messers retired from the Academy on Oct. 1 and assumes control of Metropolitan Hall. Crawford and Pence are the lessees of the Academy for this season. Thomas Pence has for a long time been dramatic critic of the *Press-Recorder*.

NORTH DAKOTA.

PAROO.—Opera House (A. P. Walker, manager). Dark for week ending July 25.

LAKEVIEW.—Opera House (E. P. Well, manager). House dark.

OHIO.

DAYTON.—MEMORIAL HALL (Soldiers' Home). Much Ado About Nothing was fairly well played by Mlle. Rhia and co. to a crowded house July 21. Some members of the cast are not equal to heavy parts, especially when short preparation is required. The performance was subjected to several bad stage waits, which deteriorated from the general production. Edmund L. O'Connor was most acceptable as Benedict. He is a very painstaking and conscientious actor, and possesses all the requisites for a good leading man. C. W. MacDonald, de la fair Leonato. Walter R. Gerack as Don Pedro, Joseph O'Meara as Count Claudio, Justin McCarthy as Don John, and Norman H. Hackett as Borachio are entitled to praise for the effective characterization of the respective roles. M. C. Bowers thoroughly interpreted the part of the Friar and created considerable laughter by his drollery. Rhia made a most charming Beatrice, and thoroughly sustained her reputation as an artist of versatility and dramatic force. Nancy Gibson as Hero, Helen Singer as Ursula, and Marion De John as Margaret did their respective parts creditably, and were consumed by comeliness and handsomeness.—ITEMS: Edward L. O'Connor as Benedict, in *Much Ado About Nothing*, had a serious time with his moustache, which absolutely refused to stick. While, no doubt, it proved embarrassing to the talented actor, the acrobatic thrusto attachment afforded much amusement to the audience.—Gilbert Barrows, treasurer of the Park Theatre, lost his infant and only child 24. He has the sympathy of a host of friends.—Manager Harry E. Feicht was in Cleveland and Chillicothe the past week witnessing centennial parades, with a view of getting ideas for the local celebration in September, of which he is director-general.—Rhia's carries fourteen trunks and forty-two costumes, and has a seamstress busily engaged adding to her extensive wardrobe, a fact of interest to the ladies.

COLUMBUS.—ITEMS: Al. G. Field's big spectacular production of *Darkest Russia* was given its initial performance July 27 before a large audience. The performance was a success in every respect, and possesses the principal features of minstrelsy, comedy-drama and opera. Nothing has as yet approached this production in magnitude and gorgeous scenery and original stage effects. The ideas are all new, and the naturalness of the actors is the secret of its success. The co. includes fifty performers, the stars being Mr. and Mrs. Sam Lucas, John Rucker, Emma Hall, James Crosby, Howard McCarter, Billy Miller, Hollander and Jackson, George Bailey, and George Fischer.—The Southern Theatre controversy is finally settled by the directors paying Freeman Brothers the sum of \$3000 in lieu of all claims and leasing the house to George Ketcham. The house opens about Sept. 28. Lee Roda has gone to New York to complete the booking.—Al. G. Field's Minstrels are rehearsing here, and will be on the road about 27.—Mat Amburster and Sons are painting the scenery for Al. G. Field's Minstrels, and scenery for all of Salvini's productions. John Isham's Oriental America opens 6-8.

SALEM.—GRAND OPERA HOUSE: ITEM: Elliot and Geiger have leased the Grand, and are repairing it and putting in new scenery, new carpets, etc. They have, for a number of years, managed the Warren, Ohio, Opera House, and are very thorough and successful managers.

TROY.—Opera House (Lee and Tamplin, managers). House dark.

NORWALK.—GARDINER MUSIC HALL (S. C. Bradley, manager). The Out of Sight Minstrels, a home-talent production, under the direction of Dick Web-

ster, to S. R. O. July 23, five performances. Colonel J. H. Sprague as interlocutor was fine. The Leadie German Band, under the direction of King, took the house by storm. Tom Taylor and Dick Webster, professionals, were great favorites.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Gimes, manager). Lyons Comedy co. July 26-30. Al. G. Field's Minstrels 11; Primrose and West's Minstrels Sept. 13.

PENNSYLVANIA.

PITTSBURG.—Music Hall (C. C. King, manager). Edison's Vitasec, together with an excellent vaudeville co., July 25-28 and three matinees. The audience steadily increased in size from the opening night, and S. R. O. greeted late comers 24. Frank Latona, Flora, Annie Whitney, and George Trimble deserve special mention. Charles E. Douglas, suggestion, assisted by May Sailer, of Pittsfield, Florence and Blanche Hanged, of Scranton, and the Toubili family of this city gave an excellent entertainment 27 to large and well-pleased audience.

SCRANTON.—THE PROTHINGHAM (Wagner and Reis, managers). The Mikado was produced by the Wilkes-Barre for the benefit of the Pittston sufferers July 25. The opera was well rendered, and \$800 net realized.—ACADEMY OF MUSIC (M. H. Bungeuder, manager). Dark week of 22.—DAVIS'S THEATRE: George E. Davis, manager; Dark week of 22.

ATHENS.—ELLSBORN OPERA HOUSE (M. Foley, manager). The Garrick Players in *Camille* July 30.

CAMBRIDGEPORT.—SAVILE OPERA HOUSE (H. B. Wilber, manager). Delmarian Recital, under direction of Harriet French Sherman, to good business July 24. Repeated same 28 to fair business.—CASINO (William Baird, proprietor). Entertainment by Miss Vignier and Miss Cooper 27 to a fair-sized audience.

HARRISBURG.—PANTANG PARK (Harrisburg Traction Co., managers). Attendance still continues large at this resort. Co. this week consists of George and Pauline Kidd, comedy sketch team; Vergie Lewis, popular songs; Prof. William O. Austin's famous living pictures, and the shadow pantomime. The Stanley Comedy co. presented *The Rose of Auvergne* and *Vankee Notions* in a mirth-provoking manner.

COLUMBIA.—ITEM: Rose Sherman, of the Ois Skins co., the past season, is having an enjoyable time at Columbia, on the Susquehanna. She is a Columbia girl, and Columbia is proud of the success coming her way.

TENNESSEE.

COLUMBIA.—GRAND OPERA HOUSE (Heim Bros., managers). S. Moon Jones, pianist, from Fisk's University, Nashville, did good gallery business July 20.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager). Marie Wellesley drew big houses July 20-25.—ITEMS: Joe F. Toillard, who has been spending his Summer vacation with his parents here, departed 27 to join the Frank E. Long Dramatic co.—Franklin Ritchie left 28 to join the Katherine Rober co. at Boston, Mass., in which he will take one of the leading roles.

JACKSON.—FYTHERIAN OPERA HOUSE (Wagner and Tuckfield, managers). Blanch Buntington Comedy co. July 22, 23 in repertoire.

TEXAS.

TYLER.—GRAND OPERA HOUSE (Hurst and Epps, managers). The new opera, *La Mode*, by McBride and Epps, of Texas, was presented July 17 by the Fruit Palace Opera co. to a large audience. The plot is ingenious, the words choice, the competition good, and the music bright and catchy, and the opera is that the most ardent admirers of the authors could wish.—ITEMS: Will Walling went from here to Toledo, Ohio, where he reports to Al. G. Field for rehearsal.—The Fruit Palace closed 25 after two weeks of good business.

BOWIE.—GRAND OPERA HOUSE (T. H. Wear, manager). House dark week ending July 19. Temple of Fame, by home talent, for benefit of Methodist church 3.

AUSTIN.—MILLET'S OPERA HOUSE (J. W. Phillips, manager). House dark all week.—ITEM: Work on the new Hancock Opera House is progressing rapidly, and Managers Rigby and Walker expect to give the opening performance about Sept. 15.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager). Season opens with *The Other Man's Wife* 20; Nellie McHenry Sept. 1; *Prodigal Father* 10; James O'Neill 12; *De Wolf* 14.—ITEM: Manager Walker and wife returned from Europe 26 on the *Lucania*.

WASHINGTON.

TACOMA.—THEATRE (S. C. Healey, manager). Dark 19-25.—NINTH STREET THEATRE (W. J. Fife, manager). Rosalie Southern in light opera 19-25.

SEATTLE.—THEATRE (P. B. Heyner, manager). House dark. Many excellent attractions are booked.—ITEM: A benefit was tendered to the members of the stranded Hodges co., which, thanks to the generous assistance of professionals and local amateurs, was a success.

WISCONSIN.

RACINE.—BALLE CITY OPERA HOUSE (J. B. Johnson, acting manager). House dark July 19-25. No bookings.—LAKEVIEW AUDITORIUM (W. C. Tiede, manager). George Minstrels 1.

SABADO.—THE GRAND (F. E. Shultz, manager). House dark. Harry Williams's Bowery Girl 19.

MADISON.—FULLER OPERA HOUSE (Edward N. Fuller, manager). The Catholic Summer School is being held here and will continue until the middle of August.

LA CROSSE.—THEATRE (J. Stralipka, manager). House dark week ending July 25.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager). Dark July 28-31. Jersey and Wood co. 10.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Wm. H. Stoddard, manager). Wood Jersey co. July 20-25 to good-sized houses.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager). House dark week of July 20 and nothing booked until 10.

PORTAGE.—Opera House (A. H. Carnegie, manager). House dark.

CANADA.

MONTREAL.—There was a good bill at Solmer Park week of July 27. Stark, Zeno and Anita are re-engaged, and the Bert Sisters, who were at the Francoise last season, are also in the bill. Everything is closed. Times dull and weather unattractively hot.

ST. JOHN.—Opera House (A. O. Skinner, manager). Markham's Comedy in repertoire closed a very successful week's engagement July 25. Ethel Tucker and a talented co. opened 27, presenting *La Belle Marie* to S. R. O. Miss Tucker made a very favorable impression, and present indications point to a successful engagement.

ST. THOMAS.—DUNCAN'S NEW OPERA HOUSE (T. H. Duncombe, manager). The Tavernier Dramatic co. began the second week of its engagement July 27 to a full house. Business has steadily increased since the opening night. W. J. Butler and Albi-Tavernier are both great favorites, and the singing of Wilfred Lucas is always a much welcomed number on the programme.—ITEMS: The Tavernier Dramatic co. close season here Aug. 1. The co. will continue for balance of Summer season under the management of Fred H. Wilson, and will be known as the Wilson Theatre co. Mr. Tavernier closes season with the co. here.—Ida Van Cortlandt is spending the Summer at Reseman's, Lake Muskoka, Ont. Miss Van Cortlandt will not star next season, but will likely accept an engagement.

QUEBEC.—ACADEMY OF MUSIC (Sewell and Knox, managers). House dark.—THEATRE ROYAL (Randolph Daly,

ITEMS FROM RINGLING BROS.' SHOWS.

ALCONA, IA., July 26.
I send you the weekly record of the World's Greatest Show, which was held in Alcona, Ia., on Sunday. Sunday was spent quietly in Alcona, Ia., several of the boys going fishing from early dawn till nightfall, and, of course, we had all kinds of fish stories—some of them very fishy. Lone Fisherman Roger catching the largest ever caught (perhaps). A number of the company made a flying visit to Chicago to spend Sunday. Messrs. Vott and Patrick, the Dams and Pithas of the Ringling Brothers' financial department, spent the day visiting Mr. Patrick's home (Janesville), and I hear they were royally entertained by Sir Patrick's many friends. The Globe-Trotters took a little spin over to Janesville and back during the evening. Anna Rose's mother came on a visit to her, spending several days. As it was a cool night Sunday, everybody retired early to get a good rest to start on our fifteenth week of the season. Beloit started the week well; in fact, old timers say they never saw such business done in that town. W. E. Fuller, general manager of the Wallace Shows, and W. D. Casey, of our advance, were two of our visitors. Dan Leona has taken a test party in the dressing-room during this hot spell, and it is relished by the boys. Thanks, Dan. Both the side show and concert did their share of good business. The concert, by the way, is run by the Ringling Brothers and managed by that popular good fellow, Fred Madison, who has been with the Ringlings for years, and the concert, under his direction, is one of the best given under any big top, and embraces several of the best vaudeville people. The audience always goes away well satisfied. Sycamore, Ill., was our Tuesday stand, and our first stand in Illinois since Spring. The country people turned out in great numbers and we played to great business. Our grand Amazon march, by sixteen young ladies, and the Ballet of the Tambourines are two big novelties under canvas, and they never fail to please our audiences, who seem surprised at seeing such novelties under a tent; but that is one of the Ringling Brothers' strong points—to introduce the best of everything. During the afternoon performance on Tuesday we had a leaping contest between William Irwin, the head-balancer and father of little Kittie May, everybody's favorite, and Fred Picard of the Picard Brothers for \$50 a side, and it caused a deal of excitement among the boys. It was a case of nip and tuck between them, but Irwin proved the winner. Mr. Irwin was presented with a handsome certificate signed by most of the company testifying to his great leaping ability. He certainly surprised the boys. At night we played to an excellent house and left for our Wednesday stand, which was Sterling, Ill. When our parade got down town we found the streets so crowded it was with great difficulty that we could drive through, and, of course, with such a crowd in town we could not help playing to the largest crowds that ever were under a canvas in Sterling. This is the home of Mrs. May Landauer, wife of Charles Landauer of the well known Landauer Brothers, our famous statue artists. She met many old friends, and received an elegant bouquet of flowers. By-the-by, the Landauer Brothers tell me they are now figuring on a new big statue act that will outshine all their past efforts in that line, and will be a great novelty for next season. We played to a very large house at night. The Sterling *Gazette*, speaking of the show, said that it was the cleanest and the largest show ever in Sterling and gave the very best of satisfaction to the patrons. At the evening performance the *hundred* local bicycle club came in a body, occupying reserved seats and wearing their club colors. Willie De Mott honored them by wearing their colors during his act, and it was highly appreciated by the club. The male members arose in a body and saluted Willie at the finish of his act, and he never rode better in his life. Thursday we returned to Iowa, playing Maquoketa, and it was one of the wettest days and longest hours of the season. It rained steadily all day and night, yet we played to a well-filled tent in the afternoon, but on account of the bad condition of the lot and roads we did not show at night, nor did we get off the lot until after 3 A. M. Having a long run, we did not arrive at Tip-on, our Friday stand, until after 11 A. M. having another long haul to the lot. Parke was out late but the town was full of country people anxiously waiting for the World's Greatest, and we played to a fine business, the side-show also doing a rushing business. Major Rhineback, our little man, and Colonel Cooper, the English giant, coming in for a big share of attention. Bluff Harbor's little spiel of "Did You Ever See a Monkey Ride a Bicycle" never fails to catch our country cousins' attention and it draws the crowds in the side show. Several musicians have joined lately to increase our already large band. One of Professor Levi's racing hounds gave birth to a litter of pups on the evening of 22, but during the night she killed them all except one. Professor Levi is anxious to hear from some bicyclist to accept his challenge. I wrote you of a few weeks ago, to ride from Chicago to New York Marshalltown was our Saturday stand. It is a very fine city of 13,000, with all modern improvements. We played to a packed canvas in the afternoon. Among the large audience were several hundred Indians and their families, most of them dressed in their gayest and brightest colors. They looked at the performance with grim humor on their faces, but the races woke them up. One old chief was heard to remark as he passed out of the big tent: "Heap too much show to see one time, much like home." The Indians did quite a little trade among our people during the day, selling silver rings, bracelets and beaded work. Some of the workmanship is very fine. They don't seem to have any regular price, and charge or take anything for their goods in the way of money, but they always ask a big price. A large party of Musquakie Indians camped over night near the river, to be on hand early to see the unloading. During the afternoon, dark clouds gathered overhead, and just as it was time to open the doors for the night show, we had a heavy shower, which lasted until nine o'clock, yet we played to a very large audience. Had it not been for the storm, there is not the least doubt but we would have turned them away. Take it all in all it closes another week on the right side of the ledger of Ringling Brothers' World's Greatest Shows. Ben.

ARENA.

WOODSTOCK, CAN.—Walter L. Main's Shows July 28, excellent performance to good attendance, both afternoon and evening. Wallace Shows 14.
LEADVILLE, COL.—The Forepaugh and Sells Brothers' Circus appeared July 25, afternoon and evening, to large audiences, performance very good.
KALAMAZOO, MICH.—Buffalo Bill appears 6; Harris Nickel Plate Circus 7.
NEW ALBANY, IND.—L. B. Lent's Circus gave a good performance to light business July 28. It is a typical old-fashioned American one-ring circus, deserving of patronage. The Shalcross and Kester's Great British Sensation opens 6 under canvas.
OSKALOOSA, IA.—Buffalo Bill is booked for Oct. 3.
ORANG RAPIDS, MICH.—The Great Syndicate Shows appeared July 24, but owing to rain did only a fair business. Buffalo Bill's Wild West 10.
CINTON, ILL.—Lemen Brothers' Circus gave two performances July 27 to crowded tent. The Lemen Brothers gave their first performance here July 1895. The Lemens were born and raised in this city, and have hundreds of friends who rejoice at the success they have made with their shows. The city gave them license free, and being the owners of a large track of ground where they pitched their tents, their expense was lightened greatly. Coming: Ringling Brothers' Circus 26.
ONEIDA, N. Y.—Walter L. Main's Circus is billed for 8.
QUEBEC, CAN.—Wallace's Circus appears 3, 4.
LA CROSSE, WIS.—Pain's "Last Days of Pompeii" July 22 to large business.
OSHKOSH, WIS.—Pain's Pompeii July 24, 25 drew heavy, but did not show 25 on account of rain. Ringling Circus did good business 17.
MALONE, N. Y.—Barnum and Bailey's Circus 17.
TOLEDO, O.—Buffalo Bill's Wild West Show appeared July 25 to the largest crowds ever assembled here.
TROY, O.—John Robinson and Franklin Brothers' Circus July 25 gave a good performance to crowded tents both afternoon and night.
TICONDEROGA, N. Y.—Barnum and Bailey's Circus appears 19.
CHATHAM, ONT.—Wallace's Circus comes 17, and will be the only circus this season.
STERLING, ILL.—Ringling Brothers' Show July 22 packed their tent, afternoon and evening, with a lot of well-pleased people.

TWO NEW PLAYS.

Robert Downing, the tragedian, will produce two new plays next season. One is a romantic drama entitled *In Search of Happiness*, by Edward Doudard and Robert Downing. The other an historical play entitled *Putnam, a Hero of the Revolution*. Both plays will receive elaborate productions. Richard Marston, of Palmer's Theatre, is painting the scenery. A contract was signed in Washington between Mr. Downing and James W. Morrissey whereby the latter becomes Mr. Downing's manager for the next four years. The season will begin in Cleveland on Sept. 7. During the ten years that Mr. Downing has been before the public with his own company he has shown commendable enterprise in the production of new plays, and has spared neither expense nor energy in properly and artistically equipping them. His best known productions have been *A White Pilgrim*, by Hermann Merivale; a dramatization entitled *Count Claudius*, by Alexander Dumas, Pere; *The Gladiator*; Richard Corur De Lion, and *Samson*. Besides these plays Mr. Downing has in his repertoire a list of tragedies formerly played by John McCullough, including *Virginia*, *Brutus*, *Ingomar*, and *Othello*. The presentation of each of these plays by Mr. Downing has been in the nature of a production.

A GOOD THING.

Peter F. Dailey, the creative comedian, who has been a successful farce-comedy star (for the past four seasons) under the management of Rich and Harris, will this season assume an entirely new character. John J. McNally, the same author who has written all his previous successes, is responsible for his latest play, entitled *A Good Thing*. Mr. Dailey originates the part of a breezy, modern auctioneer, and the public, which knows Mr. Dailey's spontaneous flow of spirits, can readily understand what the new field has opened up for him. The tour will be under the sole direction of H. B. Harris and E. Rosenbaum. Mr. Dailey will be supported by one of the strongest companies of comedians ever organized for farce-comedy, as these names will serve to prove: Flora Irwin, Ollie Evans, Mattie Nichols, Agnes Milton, Edna Elmsmere, Delcie V. Walker, Jessie Clark, Mabel Worthington, Anna Sanger, James T. Kelly, Charles T. Stine, William Barry, Jr., O. M. Scott, Arthur Earle, Joseph Swickard, George Lynn, and Lawrence Sheehan. A call is issued for rehearsal Aug. 10, at the Bijou Theatre, New York.

THE TOUR OF MARGARET FULLER.

The first American tour of Margaret Fuller, under the management of Horace Wall, is announced. She will be supported by a strong company, and will be seen in the initial production in this country of a grand emotional play, in four acts, *The Daughter of Paul Romaine*, adapted from the German of Adolf Willbrandt, by William C. Hudson.

LITTLE TRIXIE.

Manager Fred Robbins has had his play, *Little Trixie*, entirely rewritten by Fred Gibbs, author of *Voodoo and Kentucky Girl*. The cast has been strengthened, and new music has been arranged specially for this play. May Smith Robbins will be surrounded by a company of excellent artists, and the specialties will be of a refined order. Mr. Robbins is now booking his company for the coming season.

HENNESSEY LEROY.

Hennessey Leroy will tour next season in Edward Owens Towne's comedy, *Other People's Money*. Mr. Leroy for the past three seasons has played successfully in Mr. Towne's *By Wits Outwitted*, and he will no doubt prosper with the stronger part that he will assume in the later play. E. D. Shaw is Mr. Leroy's booking agent in this city, at 1227 Broadway.

MATTERS OF FACT.

Ada Deaves, a picture of whom is published this week, has not signed for next season and invites good cheer. She can be addressed at New Rochelle, N. Y.
Humphrey D. Davy and Co., with headquarters at 1440 Broadway, New York, have just secured the contract for equipping in the *Heart of the Storm* with a complete electrical outfit. This promises to be one of the great electric shows ever produced. There will be such effects introduced as rain, rainbow, sunset with water-ripple, lightning, thunderbolt, fire, fire, moving clouds, electric fountain, effects for witch's tripod, etc. A substantially built switchboard will include all resistance coils, dimmers for producing the gradual change of colors, plugs, etc., which will enable the electrician to connect his complete electric outfit to any system in the very few minutes. The show company is also equipping the *Iverson Theatre* and several out-of-town houses with complete stage lighting systems, introducing novel effects. They are also doing the lighting in the Terrace Garden and Lexington Opera House.
Jerome H. Eddy has returned from his vacation and resumed his work as press agent and the publication of *Eddy's* *Illustrated*. Mr. Eddy will continue as the press agent of several of the most important stars and combinations.
Lavinia Shannon during the season of 1894-95 was very successful as Kate Kennion in *The Girl I Left Behind Me*, and added greatly to her reputation as a leading actress by her work as Margaret in *Charles Frohman's The Fatal Card* company, and as the leading lady with Clara Morris. Miss Shannon has not signed for the ensuing season.
Marion P. Clifton, who was very successful in a character part in *Miss Hiram Scaram* has returned to New York, and is disengaged. Miss Clifton is one of the best character old women on the stage.
A play, the action of which takes place at the time of the French Revolution, having a strong female part, is offered for sale by Box 118, Elberon, N. J.
George W. Sammis, the new manager of the Columbia Theatre, Boston, Mass., wants a full orchestra, the former musical director having broken his contract. The house will open on Aug. 15.
Jesse Williams, the well-known musical director, not having signed, invites offers for the coming season. Mr. Williams is an expert musician, and an experienced director.
Operatic and vaudeville people, also artists in farce and musical comedies, are requested to send their address to Emma R. Steiner, at 102 West Thirty-fourth Street.
First-class attractions only are being booked by Manager Robert A. Heberling for the Mauch Chunk (Pa.) Opera House. The town has a population of 8000, and excellent railroad facilities. The house seats 600.
Nellie Maskell is disengaged for character, comedy and heavy old women. Miss Maskell is a capable actress, as shown by her work with Walter Sanolet's company and Contoy and Fox the past season.
William C. Ott, musical director, who has been playing at the *Troscadero* Concert Hall, all Summer, is at liberty for the coming season.
Elwood, Ind., within easy distance of Indianapolis, is a bustling town of 15,000 population, with a good Opera House, for which first-class attractions are being booked by Manager Joe A. Kramer.
William Moore has not closed for the coming season. He may be signed for the legitimate, being well up in the Shakespearean repertoire.
W. L. Crossley will accept engagement to manage or go in advance of any reputable attraction in need of a good man. He should be addressed 138 1/2 Broadway.
Jefferson Floyd is disengaged for juvenile and leading business. Mr. Floyd was with *The Wild West* Postman the past season, having previously done some good work in *Across the Potomac*.
Manager J. J. Clark, of Kaiser's Grand Opera House, Mahanoy City, Pa., has good time for next season. The house seats 1200 and the town has a drawing population of 40,000.
An opening attraction is wanted for September at the Grand Opera House, Columbia, Tenn. Also a repertoire of plays for last week, Oct. 12.
L. Goldsmith, Jr., a trunk still prove very popular with the members of the profession who are using them. He is making X steel trunks at prices more reasonable than ever. He continues at the old stand, 717 Sixth Avenue.
Angeline Ralph, who has not signed for next season, will accept engagement for minor parts with first-class attractions.
Special inducements in the shape of low prices are offered professionals at Macdonald's, the fashionable

dressmaker, of 46 West Sixty-fourth Street, whose gowns are acknowledged to be up to the times.

Greta Wilton, toe and skirt dancer, will accept an engagement to play a small part with a good attraction. She may be addressed care of this office.

Mrs. Beaumont Packard's offices are daily thronged by managers and players, and she has already engaged eight complete companies opening this month—a strong contradiction for the lugubrious story of hard times in presidential election year.

John B. Arthur's New Opera House, Clinton, Ill., is now booking two seasons ahead. The management has a reputation throughout the State of never stranding a company or playing to expenses only in his house.

An excellent opportunity is offered a first-class company for a fair date the last of August at the Paris Opera House, Paris, Mo.

William Douthitt will in future manage the Ellwood City (Pa.) Opera House, a thoroughly modern theatre in a thriving town of 800 inhabitants.

Helen Macheth, last season with the Minnie Madden Fiske company, is disengaged to consider offers for New York engagements. She appeared in a number of parts last season and her work was very favorably commented upon. During the company's engagement at the Garden Theatre here it was said that she was one of the prettiest ingenues that had appeared in New York. Miss Macheth's permanent address is care of this office.

Joseph Farrell, a thorough Shakespearean scholar playing juvenile roles, wishes an engagement with an attraction presenting the legitimate. His address is Iowa City, Ia.

W. B. Brigham, general booking representative of the Crawford Circuit, has just opened at Boyd's Theatre, Omaha, in August and September. He has also a few nights during the fair and race weeks at Topeka, St. Joseph, and Wichita.

The Ashey Gaiety Opera company will give special productions next season of Dorothy, Fra Diavolo, Pirates, America, Greife-Greife, Whitsundie in Florence, The Little House, and other popular operas. At week stands the bill will be changed nightly, and the route will beto Chicago and return. The company will carry twenty-four people. The season is to open the first week in November. For time, address E. R. Steiner, Broadway and Thirty-fourth Street, New York city under whose stage direction all the operas are to be produced.

The Nones have met with exceptional success at Chester Park, Cincinnati, and are booked almost solid. Their success is evinced by the many return dates offered them.

E. Trautman, musical director for Fanny Rice last season, and formerly with Mark Murphy and Henshaw and Ten Brock, is at liberty for next season.

J. P. Clark and Emma Whittle are well up in repertoire and have first-class wardrobe. They are open to engagement for the coming season.

The Chicago press opinions of Beatrice Goldie's singing in that city recently speak strongly of her clever soprano's ability in opera. She is at liberty for next season.

"Comedy and Drama," advertised in another column, is a man of experience, both as an actor and manager. The "Lady Comedienne," advertised, a clever actress with a well-cultivated soprano voice.

A liberal offer is made by A. J. L. in the advertising columns this week for a position with comic opera company.

Lansing and Oliver, proprietors of the Lansing Theatre, Lincoln, Neb., announce that John Dawden, Jr., will in future manage that house. All previous contracts made will be carried out, and all future correspondence should be addressed to the new manager.

The weeks of Aug. 31 and Sept. 7 are open at Grand Opera House, Louisville, Ky. Wire or write James B. Camp.

The three Mahr Sisters, acrobatic dancers, were forced to cancel their engagements on the Keith circuit on account of illness, and are now resting at Long Branch. They can be addressed, care of this office, in regard to engagements for this Summer or next season.

Edwin Trevor has signed with the Bancroft and Knox company for juvenile roles.

The time of the Bancroft and Knox company, who will present a repertoire of the classic drama, is rapidly filling, and managers desiring dates should communicate without delay with the Packard Theatrical Exchange.

G. E. Lothrop left London for France and Italy on July 24 in search of talent for his two Boston plays. The month of June he devoted entirely to rest and sight-seeing in England, Ireland, Scotland and Wales. His Howard Athenaeum will open its season on Aug. 8, after a thorough refurbishing. Lothrop's New Grand Theatre will give its inaugural performances on Aug. 10. It is the finest structure in New England devoted exclusively to continuous drama and vaudeville, and will play only first-class popular stock dramas and combinations, in addition to the best vaudeville talent.

Hodges and Launchmore, the vaudeville artists, have just decided hits at both the Casino and American roof-gardens.

The Elks Hall, Broadway and Twenty-seventh Street, can be leased for rehearsals.

Summer rates for board, with home comforts, can be secured at 763 Sixth Avenue.

The clever singing and dancing comedian, Gus Pixley, is at liberty.

Nettie Bourne's tour is being rapidly booked by the Packard Exchange. Only a few weeks remain open. Negotiations are under way to secure W. S. Hart and Fanny Gillette and a strong cast to support this star.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us to reach us on or before that date.

DRAMATIC COMPANIES.

AMERICAN DRAMATIC (Logan and Hamilton, mgrs.): Carthage, Mo., Aug. 10-15, Ft. Scott, Kans., 17-22.
BARRETT, TIME (Pitz and Webster, Props.): Edwin Clifford, mgr.; Grand Haven, Mich., Aug. 11, Big Rapids 12, St. Louis 13, Owosso 14, Pontiac 15, Detroit 16-22.
BANCROFT THE GREATEST: Calcutta, Ind., indefinite.
BIJOU STOCK: Galesburg, Ill., July 6-Sept. 1.
CORLEIGH STOCK: Saginaw, Mich., May 25-indefinite.
CALIFORNIA STOCK: San Francisco, Cal., indefinite.
CRITERION DRAMATIC: Janesville, Minn., Aug. 4-7.
CORSE PAYTON (W. E. Denison, mgr.): Glen Falls, N. Y., Aug. 3-8, Schenectady 10-15.
DARKER (Clark and Will A. Junker, mgr.): Cleveland, O., Aug. 4-8, Toledo 9.
ELDON'S COMEDIANS: Indianapolis, Ill., Aug. 3-8.
EMPIRE THEATRE STOCK: San Francisco, Cal., July 27-indefinite.
EVILYN GORDON (W. G. Collinge, mgr.): Lake Linden, Mich., Aug. 3-8, Calumet 10-15, Iron Mountain 17-22.
ELLINWOOD'S PLAYERS: Great Bend, Pa., Aug. 3-8, Susquehanna, N. Y., 10-15.
FRAWLEY COMPANY: San Francisco, Cal., June 1-indefinite.
FLORA STANDFORD: Lowville, N. Y., Aug. 3-8, Carthage 10-15, Gouverneur 17-22.
GAY PARISIANS (Charles Frohman, mgr.): Chicago, Ill., May 18-Aug. 5.
HENDERSON COMEDY (Johnson and Blackaller, mgrs.): Tipton, Ind., Aug. 3-8, Fairmount 10-15.
HOVEY'S COMEDY: Savannah, Ill., Aug. 10-15.
IDA VAN CORTLAND: Hamilton, Ont., July 27-indefinite.
IN THE HEART OF THE STORM (Arthur G. Thomas, mgr.): Harlem, N. Y., Aug. 28-Sept. 5.
IN GAY NEW YORK: New York city, May 25-indefinite.
JOHN A. VICTOR: Indianapolis, Ind., July 18-indefinite.
MANHATTAN STOCK: Denver, Col., July 27-indefinite.
MCCULLOUGH STOCK: Peak's Island, Me., July 27-indefinite.
MILLIE RHRA: Dayton, O., July 27-indefinite.
MR. AND MRS. FRANCIS LARADIE: Paw Paw Lake, Mich., indefinite.
MARIE WELLSLEY (Richard Obee, mgr.): Chippewa

2 Falls, Wis., Aug. 3-15, Waukesha 17-23, Milwaukee 24-29.

MYRA COLLINS (Kellam and Harper, managers): St. Albans, Vt., Aug. 3-8, Barre 10-15, Ticonderoga, N. Y., 17-22.

MADISON HOUSE STOCK (George K. Robinson, mgr.): Lewiston, Me., June 6-indefinite.
MR. AND MRS. FRANCIS LARADIE: St. Joseph, Mich., indefinite.

M'SORLEY'S TWINS (Ferguson and Emerick; Frank Merritt, mgr.): Indianapolis, Ind., Aug. 3-8, Evansville 9, Terre Haute 11, Lafayette 13, Anderson 15, Dayton, O., 17-19.

NEWELL'S PATILION THEATRE: Alpena, Mich., June 22-indefinite.

NELSON MILLARD STOCK: Milwaukee, Wis., July 17-indefinite.

O. SOUTHERN SONS: Halifax, N. S., Aug. 6-8, Truro 10, Pictou 11, New Glasgow 12, Charlottetown, P. E. I., 13, Summerside 14, Moncton, N. B., 15, Sackville 17, Amherst, N. S., 18, New Castle, N. B., 19, Chatham 20, St. John 21, 22.

PEARSON STOCK: Salt Lake City, Utah, July 27-indefinite.

POTTER-BELLEW: Sydney, Australia-indefinite.

REDMOND DRAMATIC: Spring Valley, Minn., Aug. 3-8.

ROWLAND'S PLAYERS: Green Bay, Wis., July 27-indefinite.

RUBY LA FAYETTE: Lampress, Tex., July 27-Aug. 8, Belton 10-15, Temple 17-22, Hillsboro 24-29.

ROBERT SPRERMAN: Lincoln, Neb., indefinite.

SIMMONS' COMEDY PLAYERS (George H. Simmons, mgr.): Watertown, N. Y., July 27-indefinite.

SAXON SISTERS: La Salle, Ill., Aug. 4-5.

THE PRINGLES (John Pringle, mgr.): Rockport, Mo., Aug. 3-8, Tarkio 10-15, Maitland 17-22.

THEATRE (Australian): William A. Brady, mgr.; Hobart, Tasmania, Aug. 4-6, Danedin, New Zealand, 11-15, Omara 17.

TRIP TO CHINATOWN (Australian): Julian Mitchell, mgr.; Australia-indefinite.

WASHINGTON STOCK: Washington, D. C., June 15-indefinite.

WESTON REIMER COMEDY: Lowell, Mass., indefinite.

OPERA AND EXTRAVAGANZA.

ALICE COMIC OPERA: Altoona, Pa., July 27-indefinite.

CASTLE SQUARE OPERA: Boston, Mass., indefinite.

CONRAD-FERENCZY OPERA: New York city July 27-indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa., indefinite.

CHICAGO MARINE BAND: Lincoln Park on Delaware, May 30-indefinite.

COLUMBIA COMIC OPERA (Charles L. Young, manager): Winnipeg, Man., July 27-Aug. 29.

EVANGLINE (E. E. Rice, manager): Manhattan Beach, N. Y., June 15-indefinite.

EARLESTOTT OPERA: Cincinnati, O., July 27-indefinite.

GILMORE'S BAND: Washington-Park-on Delaware, May 30-indefinite.

GONZALEZ COMIC OPERA (Frank V. French, mgr.): Duluth, Minn., June 8-Aug. 19.

HENDERSON OPERA: Chicago, Ill., indefinite.

HALYORTH'S GARDEN THEATRE OPERA (Charles La Marche, mgr.): Cleveland, O., July 27-indefinite.

INNIS BAND: Philadelphia, Pa., May 30-indefinite.

KANE OPERA (Robert Kane, mgr.): Lancaster, Pa., indefinite.

SOUSA'S BAND: Manhattan Beach, N. Y., June 30-Sept. 7.

SEID'S ORCHESTRA: Brighton Beach, N. Y., July 7-indefinite.

TEMPLE OPERA: Indianapolis, Ind., July 6-indefinite.

WATCH TOWER OPERA: Rock Island, Ill., July 27-indefinite.

YOUNG AND FRALINGER: Atlantic City, N. J., indefinite.

VAUDEVILLE.

BROWN EXTRAVAGANZA: Scranton, Pa., indefinite.

BILLY BAKER: Lone, Cal., Aug. 2-15.

GRIFIN VAUDEVILLE: Flint, Mich., Aug. 4, Manistee 6, 7.

GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): New York city Sept. 7-12, Boston, Mass., 14-19.

GRIEVE LYCONE BURLESQUE: Washington, D. C., June 15-indefinite.

IDA SIDDONS BURLESQUE: Cleveland, O., July 13-indefinite.

NEW YORK STARS (Gus Hill, prop., F. D. Bryan, mgr.): Brooklyn, N. Y., Sept. 7-12, New York N. J., 14-19.

PHILADELPHIA MAIDS (Norman Moore, mgr.): Ocean View, Va., Aug. 17-22.

VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Harlem, N. Y., Sept. 7-12, New York city 14-19.

MINSTRELS.

AL. G. FIELD: Buffalo, N. Y., Aug. 10-13.

GEORGIA UNIVERSITY GRADUATES (John E. George, manager): Nagsawee, Mich., Aug. 3, Marquette 4, Ishpeming 5.

GORTON'S (C. H. Larkin, manager): Potsdam, N. Y., Aug. 3, Malone 4, Lake Placid 5, Saranac Lake 6, Plattsburg 7, Ft. Henry 8, Ticonderoga 11, Ft. Edwards 12, Ballston Spa 13, Greenwich 14, Mechanicville 15.

LA JOHNSON: Hayden Hill, Cal., Aug. 4, Susanville 5, Milford 6, Greenville 7, Quincy 8, 9.

SIMMONS AND STOCUM: Harrisburg, Pa., Aug. 3, York 10.

CIRCUSES.

BENTLEY: New York city-indefinite.

BARNUM AND BAILEY: Dover, N. H., Aug. 4, Waterville, Me., 5, Lewiston 6, Farmington 7, Bath 8.

BUFFALO BILL: Adrian, Mich., Aug. 4, Jackson 5, Kalamazoo 6, Battle Creek 7, Lansing 8, Grand Rapids 10, Muskegon 11, Benton Harbor 12, Goshen, Ind., 13, South Bend 14, Michigan City 15, Joliet, Ill., 17, Aurora 19, Elgin 20, Dixon 21.

FORBACH AND SELLS BROTHERS: Anaconda, Mont., Aug. 4, Butte 5, Bozeman 6, Helena 7, Missoula 8.

RICK'S CIRCUS CARNIVAL: Manhattan Beach, N. Y., June 15-indefinite.

RINGLING BROTHERS: Winterset, Ia., Aug. 4, Indianapolis 5, Grinnell 6, Centerville 7, Washington 8, Keokuk 10, Hannibal, Mo., 11, Brookfield 12, Shelbyville 13, Quincy, Ill., 14.

SAWTELL: Chippewa Falls, Mass., Aug. 4, Westfield 5, E. Hampton 6, N. Hampton 7, Amherst 8.

WALTER L. MAIN: Albion, N. Y., Aug. 4, Canandaigua 5, Penn Yan 6, Seneca Falls 7, Oneida 8, Oswego 10, Norwich 11, Delhi 12, Liberty 13, Allansville 14, Middletown 15.

WASHINGTON: Pawtucket, R. I., Aug. 4, Bristol 5, Fall River, Mass., 6, Newport, R. I., 7.

MISCELLANEOUS.

BICK TAYLOR: Buffalo, N. Y., July 27-indefinite.

COYLE MUSEUM: Chillico

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Bullness Reigns in Old London—Many Melodramas to Come—Closings.

(Special Correspondence of The Mirror.)

LONDON, July 24, 1896.

There was once a Needy Knife-grinder who, according to George Canning, the Anti-Jacobin poet who poetized in the early 'Thirties, when asked to relate the story of his life and adventures, remarked: "Story!



GRACE WARNER.

God bless you, I have none to tell, sir!" And so it is with yours truly, for, theatrically, I have little to tell this week, barring the latest group of closings and imminent reopenings. Last Saturday, for example, saw the finish of George Alexander's season at the St. James's, where *The Prisoner of Zenda*, originally produced in your city, has done well during its run of over two hundred performances; and also of the Garrick, where, I fear me, the Kendals have not done too well with *The Greatest of These*. Or else why finish it so soon? It is all very well for the Kendals to say that they must close their season forthwith, by reason of the theatre being required, for the next tenants (who will run *Little Tich* in a musical play called *Lord Tom Noddy*) will not require the house until late in September. But let that pass.

Two other closures are imminent at the Criterion and the Lyceum, both of which put the shutters up to-morrow night. With regard to the former house nothing is yet settled as to who will take it on during Charles Wyndham's vacation, which will apparently last till October. The Lyceum, wherefor Forbes-Robertson and Frederick Harrison have, during their half-year's season, made several artistic successes, but, alas, few financial ditto, will now remain closed until the return thither of Landlord Sir H. Irving, who will (as you knew before we did) give us, on or about Michaelmas day, a grand revival of *Cymbeline*, which play many a hitherto regarded "authority" on things theatrical is now "reading up."

As to reopenings, there are happily several to chronicle. For example, there is the Haymarket, the closing whereof and Tree's farewell thereto, I mentioned last week. This house will, in chill October, be reopened by its new lessees, the aforesaid Frederick Harrison and his new partner, Cyril Maude, the gifted character actor husband of that gifted leading lady, Winifred Emery. The new Haymarket lessees propose, they tell me, to start proceedings with an adaptation of Stanley Weyman's fine romance, "*Under the Red Robe*." This adaptation is being prepared by Edward Rose, who did the like for the hereinbeforementioned *Prisoner of Zenda*. But what I am now wanting to know is—what has become of an "*Under the Red Robe*" stage play which some months ago was prepared by one Rix, who lives at Beccles in Suffolk County, and who was supposed to have arranged the version in concert with the good Weyman himself? The last I heard of this version was that Richard Mansfield was "considering" it.

And speaking of Mansfield, reminds me that the latest "play-considering" report on this side concerning him is that he is—or just has been—considering a stage version of "*The Sorrows of Satan*," by the clever, but eccentric, Marie Corelli, who has adapted her story herself—with the aid of two male collaborators. This piece has for some time been "considered," for the English market, by Beerbohm Tree, who is also still "considering" Gilbert Parker's adaptation of his own story, "*The Seats of the Mighty*."

In point of fact, we seem to be in for quite a flood of adaptations from more or less popular novels. For in addition to those named above, we are promised (mind I say "promised") adaptations of J. M. Barrie's story, "*The Little Minister*," also (according to your MIRROR) first to be tried in America; of Anthony Hope's novel, "*The God in the Car*," for George Alexander; and even of the late lamented J. Bunyan's allegory, "*The Pilgrim's Progress*." This last is, I am assured, to be produced at the St. James's during Alexander's absence, with Grace Hawthorne as the Progressive Pilgrim. But we shall see anon.

On returning to the St. James's, Alexander, instead of putting on Carton's new play, *The Tree of Knowledge*, as hitherto arranged, will go in for a grand revival of *As You Like It*, with

himself, of course, as Orlando. Julia Neilson will be the Rosalind, and, like that lady, will be more than common tall. It should prove an interesting revival, and I trust it will prove more successful than did the Hare and Kendal revival of this piece at this house some years ago. Mrs. Kendal's Rosalind did not prove so fine as we had hoped, and Hare's Touchstone was, considering what a clever comedian he is, not a bit like it. Ada Rehan is the best Rosalind I have seen for some years; and James Lewis is, to my thinking, about the worst Touchstone.

The nuptials of young H. B. Irving and Dorothea Baird, the tall young Tribby of the Haymarket, were celebrated on Monday instead of Wednesday, as had been originally intended. Doubtless this change, like that of Augustin Daly's and Arthur Boucher's last Wednesday's matinee, was in order "not to clash" with the royal wedding of Princess Maud of Wales to Prince Carl of Denmark on that date. Henry and Dorothea were united at Old St. Pancras Church, where, you may remember, Lord Lovel and his lovely Nancy Bell were interred, and where, out of her buzzum, there grew a Red Rose; and, out of Lord Lovel's, a Brier!

Large numbers of theatrical folk were present to see the happy pair and the bridegroom's eminent and knightly father. There were also present a large number of private folk of a more or less gift-edged type, and many of these behaved abominably, rushing about to catch full views of the more distinguished histrionic and other personages in the church. The bridegroom, who is a most promising leading man, a barrister-at-law, a Master of Arts at Oxford, and a modest young fellow withal, joins George Alexander's company for the early Autumn. But anon, he and bride come to America to play Wilson Barrett's and Maud Jeffries's characters respectively in *The Sign of the Cross*.

While Irving Junior has been engaged in getting married this week, Ellen Terry's son, who is stage-named Gordon Craig, and who has been some time married, has been going in for Shakespeare up at the Parkhurst Theatre, Holloway, a far Northern suburb of this Great Metropolis. Romeo and Hamlet have been the simple little roles the youngster has taken on. I was able to see him in only the former part, and I thought that his chief defect was his frequent imitation of the great Sir Henry—which he doubtless caught through playing so long at the Lyceum. Now, imitations of Irving are mostly confined to his mannerisms and defects; imitations of his genius and his rich fund of humor have, up to now, been conspicuous by their absence. Young Craig showed, however, a good deal of real power now and again; and his acting in the last scene was pathetic and intense. The Juliet of Lucy Wilson, a young actress of very limited experience, proved full of fine promise. Lucy will be heard of again in the "legitimate," methinks. To-morrow (Saturday) when Craig plays the Moody Dane, his gifted mamma will go and see him.

Speaking of "imitations," we are getting about too much of that sort of thing on the stage. Every time a London success is booked for touring, the company engaged sit in front at the original production, and make a dead copy of every tone of voice, every gesture and every facial expression of the "creators" of the parts; as the original impersonators nowadays love to be called. Thus every time you strike one of these companies, instead of seeing the often really clever people engaged giving an independent performance, you see a batch of mere mimicry, which becomes irksome. In days when country folk did not often come to London, and London folk did not dash into the provinces, as is the case of late years, this "parrotting" did not matter so much. Lately, however, many playgoers of different sorts are complaining of this sort of thing. Do your touring companies behave thus, I wonder?

This sort of thing was very conspicuous in the touring company which brought *For the Crown* to the Camberwell Metropole this week, and especially in the case of the lady who played Mrs. "Pat" Campbell's part, Milliza the Gipsy. She was evidently a clever and powerful actress on her own ground—but she preferred to slavishly copy every trick of Mrs. Pat's—and they are not all good tricks, let me tell you.

We had some more of this imitation business in *The Shop Girl*, which was brought to the Surrey this week, and it marred the efforts of an otherwise excellent company. This musical play experiment was a daring thing for the Surrey, where melodrama of the most lurid type ever prevails. The business has not been encouraging; the Surrey boys, missing their favorite blood-and-murder posters, have severely stayed away.

Speaking of melodrama, we are in for a mass of that sort of thing. Two American specimens are due on Monday week (bank holiday), namely, *Lost in New York*, at the hitherto unfortunate Olympic, and *The Vendetta*, at the Britannia, which is a gold mine. Sutton Vane's starter, *In Sight of St. Paul's*, with its panther's club, its real organ, its dome, etc., etc., and its massive American printing, will have its first regular production at the Princess's to-morrow week; while, on the following Monday, a melodrama written by the said Vane and Arthur Shirley, and entitled, *Straight From the Heart* (already secured for your side by William Calder), will be produced at the Pavilion, in the Mile End Road. This play will contain, among exciting things, a marriage on board ship, the burning of the said ship, a terrible struggle in an Algerian desert (with real sand), and a real guillotine, intended to chop off the head of the hero, instead of which—but more anon.

Pending the above-mentioned appetizing morsels, we are to see poor Sir Augustus Harri's latest actual production, *The Telephone Girl*, for the first time in London, at the Metropole, on Monday; and on the next evening Augustin Daly will, at the Comedy, present to us *Love on Crutches*.

J. H. GILMOUR, Esq.

SEASON 1896-97.

MINER AND BROOKS.

OPEN FOR SPECIAL ENGAGEMENT UNTIL NOV. 1st.

Address: LARCHMONT MANOR, N. Y.

The enclosure this week is a portrait of the lady who has so brilliantly played the Express Poppea in *The Sign of the Cross*, at the Lyric—Grace Warner. She is a daughter of Charles Warner, the original and best English Coupenau in *Drink*. C. W. has been playing this piece, off and on, for sixteen years, and has just started another tour of it.

GAWAIN.

DOINGS OF THE DAY IN PARIS.

(Special Correspondence of The Mirror.)

PARIS, July 24, 1896.

The regulation free performances at the subventioned theatres marked the annual National fête day last week, and it goes without saying, that the playhouses were crowded with enormous audiences of appreciative deadheads. The National fête, they say, like the great American New Year's day, is not what it used to be, although it still brings to light a very commendable show of patriotism—not, however, to be compared with the jubilation of Uncle Sam's loyal subjects upon their Independence Day. There were fireworks in the evening, to be sure, on the Pont Neuf, on the Auteuil Viaduct, in the Buttes-Chaumont and Montmartre parks, and on the Butte-Montmartre, and there was a torch-light procession the evening before, but these resembled more a political campaign demonstration than a nation's rejoicing. The sincere enjoyment of the multitudes in the free theatres is not, however, to be denied.

The weather continues insufferably warm, as no doubt you have been made aware through the medium of James Gordon Bennett's admirably phrased daily advice to his New York newspaper. The places of amusement have proportionately felt the heat, even the outdoor entertainments complaining about an almost unprecedented lack of patronage, and now cometh an announcement that there has been a singular falling off in the number of bathers at the public baths along the lazy Seine, which is an odd condition for hot weather. The reasons assigned by the authorities put the blame upon the new cheap excursions offered by the suburban railways, and upon, of course, that crowned king of crazes, the almighty bicycle.

Speaking of bicycles, Mlle. Marquita, the famous leader of the grand ballet at the Opéra, is out with a pronouncement against the wheel. She says that the ballet girls are arriving late at lessons, and display anxious impatience to get away and dash off on their bicycles. Moreover, she proclaims the wheeling business as a destroyer of the symmetry of the nether limbs, which, if it be truth, is assuredly a consideration not lightly to be set aside.

The examinations for pupils in the study of the double bass, the viola, and the violoncello attracted an interested gathering of curious music lovers to the Conservatoire the other day. Apart from the cello playing of Mlle. de Buffon, a pupil of Roland, who performed the first movement of Rombert's Ninth Concerto in B minor, nothing of uncommon sort was developed. Prizes were awarded to MM. Charon and Laporte for the double bass; MM. Henri Brun and Denayer for viola; and Mlle. de Buffon, MM. Desmonts and Pollain for violoncello.

The itinerary of Sarah Bernhardt's provincial tour has been made known, and the fortunate country towns which the great actress has resolved to favor are in flutters of expectant excitement. The tour begins at Boulogne-sur-Mer, Aug. 14, and includes Dieppe, Havre, Trouville, Royan, Bordeaux, Biarritz, Saint-Sébastien, Arcachon, Toulouse, Limoges, Vichy, and Royat—all one-night stands excepting Saint-Sébastien, where the divine Sarah will appear Saturday, Aug. 22, and again the Monday following, gracing the delightful spot by her presence over Sunday. Early in September she comes back to her waiting Paris to commence rehearsals of Georges de Porto Riche's new drama for the Renaissance, which will not be first tried in the provinces, as has been intimated by persons misinformed.

Edmond de Goncourt, the eminent novelist, creator of the "naturalistic" movement in the literature of France, who died at the home of his friend, Alphonse Daudet, at Champ sur, last Thursday, was a playwright of no mean skill. He wrote two strong political plays, *La Patrie en Danger* and *A Bas le Progrès*, which were produced at the Théâtre Libre, as well as a drama based upon his novel, "*Germine Lacerteux*," done at the Odéon, and another adapted from "*Manette Salomon*," seen quite recently at the Vaudeville. With his brother, Jules, he presented Henriette Marchal, in 1865, at the Théâtre Français, and the stormy scenes at its first performance are a matter of history. Zola delivered the funeral oration at the Church of Notre Dame at Auteuil, saying that the de Goncourts, "with Stendhal, Balzac, and Flaubert, created the modern novel, such as we found it, to hand it on in our turn to those who are younger, modified by our own characteristics. They have been one of the links in the immortal chain of gold, the chain of the masters, of creators, and of those who evoke, those who travel from one end to the other of a literature."

Edmond de Goncourt was seventy-four years of age at death, and his life was ended by a cold taken after a bath. It was his dearest dream to found a second Académie to be known as the Académie des Goncourts, and his will is believed to provide for the establishment of this institution, to which the dead man is said to have ap-

pointed, as members, Alphonse Daudet, J. K. Huysmans, Gustave Geffroy, Octave Mirbeau, Lucien Descaves, Jean Lorrain, and Paul Alexis.

Another death of the week, quite of a different class, was that of Anatole Lionnet, who, with his twin brother, Hippolyte, was years ago famous over all Europe as a singer, and the Lionnet Frères drew immense audiences and, for their day, large recompense. Hippolyte is said to be dying, utterly overcome by his brother's death. The twins were born in 1832, and enjoyed a thorough musical education, gaining fame under the Empire. They were great favorites of the Princess de Metternich and the Duchess de Morny, and were often asked to sing at the Tuilleries. Before the Russian Court also, at St. Petersburg and at Moscow, they repeatedly sang in the times of their great popularity. Latterly they have rested in comfort and comparative seclusion at their little home near Paris, appearing only now and then at concerts for objects of charity, or at testimonial performances.

A. M. M.

NOTES FROM ABROAD.

Harry Higgins, who was mentioned as a possible manager of Covent Garden, is well known in the swell set of London and New York. His first wife was a daughter of Lord Winchelsea, and his second wife an American millionaire, Mrs. Breeze.

Zelle de Lussan was the star entertainer at a recent reception given in London by Henry Labouchere.

A unique play is reported a big hit in Siam. Queen Victoria is the heroine, who goes to war with the King of Siam, and, being vanquished, eventually marries him.

D'Oyly Carte will retire from active management at the end of the season.

Augustin Daly's company successfully produced *Love on Crutches* at the London Comedy, July 27. Their season in the English capital closes Aug. 8.

Forbes Robertson ended his tenancy of the London Lyceum July 25, with a quintuple bill and a speech.

Charles Wyndham's season closed July 25. He continues *Rosemary in the Autumn*, following it with a new play by Louis N. Parker, entitled *The Spendthrift*.

George Alexander is touring England in *The Prisoner of Zenda*. He revives *As You Like It* next season, playing Orlando to Julia Neilson's Rosalind.

Sir Henry Irving begins rehearsing *Cymbeline* at the London Lyceum in a fortnight.

Wilson Barrett, it is whispered in London, has for some time been married to Maud Jeffries, but the matter has been kept a secret.

Isabel Reddick, of late years prominent in D'Oyly Carte's and George Edwards's companies, was married in London, July 23, to William Dalrymple. She retires from the stage.

Arthur Roberts's *Excerpt Entertainment* is going well, having been launched at the Crystal Palace, London, Decima Moore and Eric Thorne assisting.

G. D. Day and "Allan Reed's" comedy, *The Mummy*, has been made the regular evening bill at the London Avenue.

Cecil Raleigh denies that he will manage Drury Lane, but he will write the pantomime book this year, assisted, possibly, by Seymour Hicks.

Tribby is reported to have cleared over \$15,000 in six weeks at Melbourne.

Hilda Spong, the Australian actress, is on her way to London.

Luscombe Searell, the South African manager, has published a book, "*Tales of the Transvaal*."

One advertiser in an English dramatic paper wants "a colored man; must be tall and of dark complexion;" and another seeks to introduce a new song which "must be sung in pantomime."

Lost in New York will probably begin its English tour at the London Olympic.

Rutland Barrington soon replaces Harry Monkhouse in the London production of *The Gelsa*. Barrington has just finished another engagement as Foo-Bah in *The Mikado*—a part he has played over fifteen hundred times.

The Wild Irish Boy, by Hubert O'Grady, has scored heavily in England as well as on the Emerald Isle.

Humanity has been successfully revived in London.

Auguste Van Briene, after a triumphal Irish tour, has returned to London to present *The Broken Melody* for the one thousandth time.

At a recent "smoker" given in London by the Honorable Artillery Company, the entertainers were Mabel Love, Ellaline Terriss, Marie Tempest, Letty Lind, May Vohe, Lionel Brough, Gus Elen, Herr Ganz, Herbert Emlyn, Harry Evans, Herbert Standing, and John Le Hay.

The old Clarence Theatre, erected in 1789, at Dover, England, is to be torn down, to give place to a modern playhouse.

Edward Otley and Hope Tempest were married July 14, at London.

W. J. Holloway has closed a successful season at the Cape of Good Hope.

Emma Nevada recently lost in Paris a diamond and a pearl shell of great worth. The latter was given her upon her debut at the Opéra Comique, and bore the inscription, "*Une Perle à Une Perle*."

Grace Hawthorne is planning to present *The Pilgrim's Progress* at the London St. James's.

The Pirates of Penzance, Limited, will be produced in England, in October, by W. Pitt Hardacre. The libretto is by J. J. Wood.

Henry B. Irving and his bride (Dorothea Baird) are honeymooning in Yorkshire. They received over three hundred presents. Among those at the wedding were Sir Henry Irving and Lady Irving, Ben Greet, and Mrs. George Grossmith, Mr. and Mrs. Arthur Boucher, Mr. and Mrs. Bancroft, Mr. and Mrs. Lionel Brough, Mr. and Mrs. Beerbohm Tree, and Mr. and Mrs. Clement Scott.

THE TRINE OF "PRAIRIE ACTORS."

Chicago Inter-Ocean.

It is a matter of natural conjecture just how far the class distinctions are carried into the supposedly romantic existence of the light-hearted Thespian. To suggest that this class of society enjoys special interest from the public is but to reiterate an old conviction. In the public imagination the Thespian's life is not to be one long, sweet revel, in an existence from which all the belittling elements of the sordid matter-of-fact have been carefully eliminated, and all the world in common is susceptible to that which savors of idealism, just as all the world loves a lover simply because the lover is a victim of sentiment.

One of the most interesting divisions of the dramatic profession is the class known as "prairie actors." The term is one that was originated by the Eastern people and applied to their Western fellow professionals as an expression of their faith that their city training and polish gave them an advantage which should allow them to take precedence over the others. There are as distinctive grades among actors as there is diversity of talent. The proud frequenter of the old "Rialto" in New York recognizes no nearer kinship to his lowly cousin of the prairies than the fact that they are all subject to the same conditions, are warmed by the same beneficent sunlight, and suffer from the same evil influences with ordinary humanity.

The "prairie actor" is a distinctively different type from the more pretentious artist who confines his talents to the circumscribed limits of one piece during the season. The "prairie actor" works harder and generally has a harder time. He is subject to rules and conditions of which the other branches of the profession have not even heard. He must not only be all things to all men, but he must be a personality invested with such various talents that simply his assumption of these various roles insures his success. He must possess a patience both of the kind and degree which carried poor old Job through his troubles, for he frequently has need of it, though he occasionally has the advantage of Job in the fact that his trials are of a more effervescent and transient nature than those which bore down the saintly old patriarch. He must be able to face all the possibilities of the future with the unflinching courage of a Komulus or a Hannibal, and if hope is not springing eternal in his breast there will be times in his career—and these times may not be of that class that are few and far between—when he will be able to snatch few grains of comfort either from his environment or his prospects. It goes without saying that it is one of the main requisites to his highest success that he must not only be able to tear passion to tatters in the most artistic and best approved fashion, but the wells of pathos in his impressionable soul must be bubbling so energetically that he is enabled by the very force of their ebullitions to communicate some idea of their nature to his auditors. The "prairie actor's" reward is certainly not commensurate with his efforts, for with all of these requirements the worst phase of his trouble is that he must be and do all of this for a salary which frequently "never comes in."

It is one of the many sad commentaries on the rarity of Christian charity that in the face of all this any actors who have graced only Eastern stages and shown resplendent only before Eastern worshippers have no just appreciation of the vast accumulation of virtues which it takes to make a good "prairie actor." Their self-complacency and arrogant intolerance of anything non-Eastern often lead them to opinions which do the most flagrant injustice to the more modest, but none the less deserving, lights of the Western Thespian boards. It is extremely amusing to those whose initiation into some of the tribulations which invariably come to all the veteran "prairies," to be regaled with the expressions of those who, in the face of another's experience can always refuse them, though few of the Westerners care to do so. As an example of the lordly height from which some of the New Yorker's look down, one of them was recently edifying a few of his sympathizers with a dissertation on the relative merits of things dramatic which had the good fortune to originate in his own home city, and those which had the awful misfortune to spring from any other place on the continent. He may have believed his statements, but I did not, and when he finally closed his flowery harangue it was with the remarkable statement that the Chicago actors with few exceptions were chumps, I guessed he meant something disrespectful in his thought, though I could find no synonym of the term in Webster. It would have done no good to argue the matter with him, for even X rays are not powerful enough to penetrate such a dark little soul.

There is another class of New Yorkers who view the Western performers with the same good-natured tolerance that big dogs show to little ones, and accept them as huge jokes. One of these gentlemen recalls, as the most amusing incident of a former visit to Chicago, that Arthur Cambridge wanted to send him out with the "prairie actors." Ha! ha!

I do not accept this term, "prairie actor," as one that is an expression of the transcendent merits of the ones to whom it is applied, but simply to designate a class. There is a large number of actors who are satisfied with their native West, and their ambition never carries them beyond its boundaries. These people are the hard-working class of the profession. The great majority who adopt the stage shortly find their way to New York, and identify themselves with the big companies that play either "one-night stands" or week stands in cities.

This necessitates learning only one part during the season and providing costumes for just the one play, and it is vastly easier than playing week stands in the West, where a nightly change of bills is one of the necessities, and a great amount of wardrobe is indispensable. Still, many seem to prefer this latter branch of the profession, and not even the rigid rules to which they must conform in well regulated repertoire companies seem to daunt their stout hearts.

None but a first-water hero could read unflinchingly the rules which must govern even his minor actions, and to which his attention is called shortly after he is accepted as a member of the company. He learns that if he is late at rehearsal he is to lose \$1 of his salary for the first offense, and more for all subsequent offenses; if he walks home from the theatre with the ladies or is seen carrying their satchels to or from the trains, or if he misses a cue, or is guilty of any one of a dozen little misdemeanors which are named, he is to be fined \$1 for each offense; and, finally, down a long line of "mashing, flirting, or ogling." In some companies these restrictions do not exist, and then, if the members of the company are not just what good society requires them to be, they follow the course that brings down such bitter anathemas on the stage from church people. But this state of affairs is the exception, not the rule.

All good repertoire people are insured to the beauties of hard study, and no one of them ever brags of his experiences until he has joined a new company on short notice—"reached the town about 5 o'clock, was handed the part just before supper, and went on for it that evening dead letter." Of course, on each of the succeeding five days he studies a new part, and continues to pile up glory on himself by repeating his first success.

No well-drilled soldier has more pronounced ideas of his duty to his country than the ordinary "prairie actor" has of the allegiance he owes his profession, and the particular company with which he happens to be sojourning. No more unselfish deeds have gone down in history than those of the quiet little sacrifices these usually generous people often make for each other; and one of the greatest pleasures in the profession is in going back to the reorganizing of the companies in the Fall, when so many old friends are sure to meet.

Chicago as a dramatic centre is growing into an importance which was unknown to it even in the times but lately gone. In the past if any actor wanted a good engagement he was almost forced to go to New York to look for it. Now this is all changed, and many consider Chicago their best hope for a first-class engagement. By the time the companies have reached Chicago from New York there are frequently some changes found to be desirable by the managers, and the Chicago people, being on the ground, are naturally engaged to fill the vacancies. Besides the favorable opportunities which this affords to many, a number of the Eastern managers now think it advisable to canvass the dramatic field in Chicago before engaging their people, and so, again, New Yorkers lose an old advantage.

One of the brightest signs of the times, dramatically, for Chicago, is the fact that Charles Frohman has found it to his interest to identify himself with one of the leading dramatic agencies in the city, and Mr. Bennett, his agent, is authority for the statement that he secures some of his best people from Chicago.

Between three and four hundred dramatic people, exclusive of the vaudeville artists, make their home in Chicago, and it is a conservative estimate that 2500 actors and actresses annually book from Chicago. They come from all over the still growing West, and while most of them return in the same direction, a few find their way with companies playing Eastward.

Whatever the odium which a continued and persistent residence in the West may entail on an actor, he gains some decided advantages by it. He has a better opportunity, because the field is not so overcrowded. He need never go hungry, because if his money is gone he can go out with one of the many Summer repertoire companies that go out from Chicago during the warm weather. He need never be subjected to the same uncomfortable situation that sometimes confronts the actor in New York when his money has given out. A pathetic little incident recently came under my observation of the straits to which poor actors are sometimes reduced. Passing along Broadway my progress was stopped by an immense crowd that was not only blocking the sidewalk, but extending far into the street. The central figure was a young man, who was lying in a prolonged faint, from which kindly ones were trying to revive him. Among the most touching expressions of sympathy which came to my hearing, the one which sounded the most heart-breaking, was a remark by a motherly-looking woman: "He has fainted from hunger, and he looks like an actor." Could the young man himself have spoken just at that moment he would probably have admitted that it might be a very good thing to belong to the tribe of "prairie actors."

ENGAGEMENTS.

Sadie E. Stringham has been engaged to play Abigail Prue in The County Fair, under management of Roberts and Brinkerhoff. The season will open Aug. 24.

Henry J. Yorkey has signed with the May Pringle company to play leading comedy parts. Sidney R. Ellis, manager of Darkest Russia, has engaged George Morton for the part of Ivan Barosky, Harry Thompson for the part of General Karsichoff, and Genevieve Gravelle for the part of Olga. The company will leave New York on Saturday, Aug. 15, and open in Toledo, O., on Aug. 23.

W. C. Justice will go in advance of Lincoln J. Carter's The Defaulter.

Armitage and Fitzpatrick have signed H. L. Webb, the clever light comedian, to support Floy Crowell.

Lawrence Williams has signed with Allen and Taylor for the part of Lieut. Allen in The Ensign, opening at Milwaukee, September 6.

Woodward Barrett, who played last season in Saved From the Sea, has been engaged for the Théâtre Française stock, Montreal, to play juveniles.

Arnold Reeves has engaged E. Guy Spangler, Charles Herbert, M. M. Murray, Edward J. Heron, William J. Clark, Horace Beckwith, Henry Hof, Stephen Fitzpatrick, Katherine Hunt, Katherine Carlisle, and Emma Hunt for his Slaves of Gold company. The season will open in Boston on Aug. 24.

Gus Mortimer has signed with W. A. Brady. John Gilroy has been engaged for Lost, Strayed or Stolen.

Al Leech, who was in the bill at Pastor's last week, goes with Joe Hart again next year in A Gay Old Boy. This will be his second season with Mr. Hart.

H. A. Darcy, last year in advance of Edward Harrigan, will go ahead of Robert B. Mantell. Mrs. John Clinton Hall has signed for The Old Homestead road company.

Lawrence Merton will play Swipes in A Bowery Girl next season. Tom O'Brien, who was to have played the part, has been released by Manager Harry W. Williams.

Ralph Cummings has been engaged for the Holland Brothers' company.

Among the company engaged for A Romance of Coon Hollow are W. J. Fleming, the veteran manager and star; Louise Arnot, Louise Hamilton, Lillian Brainerd, P. A. Nannary, J. F. Terriss, W. T. David, H. A. Hagan, John Harter, and H. K. Clark, an English comedian, who sings coster songs, and has just arrived from London. All of the scenery (five sets) is new from the brush of Charles Fletcher, artist of the Thalia Theatre. The tour opens next week at Asbury Park, under the management, as before, of A. L. Caldwell.

D. V. Arthur, last season manager of Charles Gardner, has signed as business manager of Tompkins's Black Crook. Lillian Harper is engaged as soubrette with the same company.

Gus Bothner has engaged the following for his Tunch of Keys company: Ada Bothner as Teddy, introducing several new singing and dancing novelties, supported by George F. Hall, Ben T. Dillon, Charles Prince, George

Mitchell, William Smith, Frankie St. John, Bessie Varso, Grace Vaughn, and Fanny De Lacy. Hugo Marks will be musical director, and Ralph Howard business manager. The season opens late in August, and will extend thirty five weeks.

Jeannette Brodatti has been engaged to play the part of Lucille Lamar in Alma Lucille Roy's play, Forbidden by Law.

Ernest Salvator, stage director, has gone to Chicago, being especially engaged by Manager David Henderson, of the Schiller Theatre, to stage productions.

A. S. Lipman will play Jim Redburn, the sheriff, in the forthcoming production of Augustus Thomas's In Mizouza. Mrs. Jean Clara Walters has been engaged for her original part, Mrs. Joe Vernon. The season opens Aug. 24.

Will R. Bernard has been engaged for the leading juvenile roles in Richard Mansfield's repertoire.

Harry Levy has signed for his sixth season with A. Q. Scammon as business manager for The Burglar.

Gertrude Liddy is engaged for the ingenue lead in Down in Dixie next season.

Stewart Allen is re-engaged as stage manager for Sol Smith Russell, and will play a part in Martha Morton's new play. He will arrive in New York for rehearsals Sept. 1. This is his fifth season with Mr. Russell.

The Darling Sisters, Anna and Lizzie, are engaged for A Baggage Check.

Eugene Moore and Anna Boyle are engaged for the John Griffith company.

George Walsh, musical director, has been engaged for Jule Walters's Side Tracked company, and starts for Chicago Aug. 22.

Harriet Stirling has been re-engaged by A. M. Palmer for the new woman in His Absent Boy.

Maym Mayo has been engaged for the soubrette part with Charles H. Yale's new Devil's Auction company.

George Herbert, formerly business manager of the People's Theatre, Philadelphia, will help George Murray pilot The Twelve Temptations through the country next year.

Knox G. Wilson has been engaged to originate the Dutch comedy part in Charles E. Blaney's new play, A Boy Wanted. He will also introduce a novel specialty.

Frank Richardson and wife, Jean Williams, have been re-engaged for The Girl I Left Behind Me company. They are now camping in Staten Island, having gone over from Gravesend Bay, where they have been fishing, boating, etc., the past month.

Charles Abbe has signed to play the light comedy business with Roland Roland for next season.

Barry Johnston, James A. Nunn, Kid Hogan, Thomas Glenroy, Fred Russell, Tony Pearl, Claude Lorraine, Mabel Craig, Edward Christie, Gustave Yorke, William Mitchell, and Valerie Bergere will be in Davis and Keogh's companies.

Stewart Allen will continue to be Sol Smith Russell's stage manager. This is his fifth season with this star.

Louise Hamilton and Herbert Clarke have just returned from Europe. They have signed with Coon Hollow for the leads and light comedy respectively. Mr. Clarke will also do an imitation of Chevalier. Miss Hamilton, who did the music-halls while in London, made a big hit at the Royal, the Grand, and the Palace. She has been re-engaged at these places for next Summer.

George Backus has been engaged for Gillette's role in Too Much Johnson.

Robert Cummings goes with The Brownies next season.

Ben Dillon has been engaged for A Bunch of Keys.

Bertram A. Marburgh will go with Richard Mansfield next season, playing character parts.

Edward O'Connor, Irish comedian, has signed to play the Irish Policeman with A. Q. Scammon's Side Tracked (Eastern) company, opening in Boston on Aug. 27.

Selene Johnson has been engaged by Palmer and Knowles for the character of Mrs. Bulford, in The Great Diamond Robbery.

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DRAMATIC MIRROR.

TELEGRAPHIC NEWS

CHICAGO.

Another Dull Week in the Western Metropolis
—Hall's Chat.

(Special to The Mirror.)

CHICAGO, Aug. 3.

And still one more dull week—so dull that one could fairly hear the thud in theatrical circles. Hooley's is the only house braving the heat at regular prices. The engagement was to have ended next Saturday night, and The Gay Parisians were to journey westward to the Coast, but Manager Powers arranged with Manager Frohman for four extra performances. The one-hundredth performance will take place Wednesday evening, Aug. 12, and the next day the company will leave for Frisco. Next week Sadie Martinot, who is to play Mrs. Paillard on the Coast, will succeed pretty Amy Busby for the four performances, and the only matinee of the engagement will be given. The house will then close until Sept. 9, when the Lyceum company will reopen it with The Prisoner of Zenda.

Gerald Griffin, fresh from a Summer at Benton Harbor, Mich., dropped in on me Saturday. He goes with In Old Madrid, now rehearsing here. The company opens at the Traverse City Insane Asylum next week, and closes at Joliet, Ill. There is a route for you. John Harley couldn't do better.

Next Friday evening the new Tivoli, formerly Havlin's, will be opened by an invitation dress rehearsal of the first opera to be presented, Giorio-Gioffa. Mile. Nita Carrutte is the prima donna of the company, which includes John Burke, the comedian; Payne Clark, Myra Morella, Bessie Fairbairn, W. H. Stewart, and Charles Bigelow. Henri Laurent is the stage manager and Selli Simonson the musical director.

Business continues large at the Schiller, where excellent light opera at popular prices has caught on. Louise Elising has left the company and Beatrice Goldie has taken her place. Last night the seventh week of the season opened with a fine performance of The Bohemian Girl.

A colored woman who was a witness in my police court the other day gave the name of Candace Doherty. That would be a good name for a soubrette or for an apartment building.

Last Friday evening Manager Ira La Motte, of the Schiller, and William Hepner, the wig-maker, were strolling North on Dearborn Street, with their wives, at 9 o'clock, on their way to the theatre, when two footpads assaulted them and tried to get their valuables. The ladies called for help, and the fellows were scared off by the approach of Comedian John Burke and others, but not until La Motte and Hepner had been badly beaten. It is dangerous to be safe in this town now.

Charles Denier Warren, Jr., the little son of Charley Warren and Marguerite Fish (Baby Benson), is making a hit in the London music halls, they write me, by singing the choruses of his parents' songs "from the front."

Fay Butler, manager of the Union Trust Roof-Garden Theatre, of St. Louis, was one of my callers last week.

The regular season of the Academy of Music, which Will H. Barry will continue to manage for H. R. Jacobs, will open next Saturday evening with Coon Hollow. A good list of attractions has been booked.

Billy Van has received a letter from his manager, Punch Wheeler, in which he says, among other things: "Two brothers go with me to Niagara Falls to see me spend money. Back Tuesday. We will have all kinds of time offered us, and we will take gold, silver, or stage money. I can engage the Snyder Family, dramatic acrobats, who sing choruses while vaulting in mid-air. The Schwartz family are now laying brick on the North-Side, but will be able to go in December. Please send me a 2 cent stamp so I can answer John Misher's letter. Winterburn has rented another floor to make room for our mail. Do we need a tenor who understands shaving? Hurry back or we will be out and ready to reorganize."

The Hopkins West-Side house opens with Uncle Josh Spruceby Aug. 23, under the management of Harry Jackson, who will play a fine line of attractions at 10, 20 and 30 cents. He will still be with the South-Side house, where Frederick Bock and Jessamine Rodgers returned yesterday to present Queena with the stock company. Ralph Stuart, the popular young leading man of the organization, took a substantial benefit there Friday.

Billy Kersand's and Richards and Pringle's Minstrels played two performances yesterday at the Alhambra, which opens this month for the regular season.

Bert Coote and his wife, Julie Kingsley, who have been spending the Summer here with Mrs. Coote's parents, Mr. and Mrs. G. W. Cone, left Friday for Morris Cove, N. J., to spend a few weeks before their season opens.

Manager John W. Dunne will manage Comedian Eddie Foy next season in a revised version of Off the Earth, opening late in September. A strong company is being engaged, and Manager Dunne is booking good time. Foy is getting up a theatrical-sporting ball game for the benefit of Jacob Shaeffer, the billiardist, and Dunne is arranging for a big benefit for Mrs. J. W. Kelly on the same day as the New York benefits. Kelly was a Chicagoan, and the benefit will be a corker.

Harry Jackson's wife is visiting at the house of William Maurice, at Hot Springs, Ark. There is to be a great Monte Carlo pavilion built there, by a syndicate, on the government mountain, and Jackson will manage it.

The new Great Northern Theatre will be opened Oct. 5 by A. M. Palmer's new stock company, of which Henry Miller is leading man,

and Blanche Walsh leading lady. The play will be a new one from the pen of Paul Potter.

Hugh Quarles, the popular treasurer of the Columbia, will go to the Century Theatre in St. Louis for Hayman and Davis.

Here is Charlie Ross's latest conundrum: "Why is a mouse when it spins?" I'll give you the answer next week.

I shall be glad when the season opens, for then I shall have something to write about. As it is now I can only write about twenty minutes. Philopene! "Biff" Hall.

WASHINGTON.

The New Columbia Theatre—A Memory of Fanny Ellsler—Zeff's New Comedy.

(Special to The Mirror.)

WASHINGTON, Aug. 3.

The work on the New Columbia Theatre, late Metzgerott's Music Hall, is progressing rapidly, and will be soon completed. A look over the plans shows that the main entrance will be on F Street, through a large Arcade, 27 feet wide and 75 feet deep, reaching the interior at the side, near the boxes. The floor will be mosaic, and there will be an ornamented box-office, finished in oak and built mostly of glass. The general constructive system of the house will be cantilever, in order that no columns shall obstruct the view from the seats on the floor. The entrance to the balcony is from the main floor, the stairways leading up from the foyers in the rear of the auditorium. The shape of the house is a flat ellipse, and there is no division of seats on the floor. The boxes are twelve in number, six on each side, and, on a line with the floor boxes, are the fauteuils, enclosed with railings, and raised slightly above the level of the auditorium. The decorations are of green in Italian Renaissance, and the walls are to be wainscoted six feet high with marble mosaic. The boxes and the railings of both balconies and stairways are finished in electro-copper in an ornamental arch design. There will be three exits on Two Fifth Street, with the auditorium on the street level, and the house will be absolutely fireproof. The chairs, upholstered in pale green corduroy, will average 21 inches in width, and be absolutely noiseless. The seating capacity will be about 1500. The stage will be thirty-six feet deep, eighty feet wide, and equipped with every modern appliance for the proper handling of big attractions. The galleries are thirty feet in height and fifty feet between the girders. The gridiron, which will be of iron, will be seventy feet above the stage level. There will be a plentiful supply of dressing rooms, supplied with hot and cold water, and connected with the prompter's desk by telephone and electric bells. The house will open on Oct. 12 with the Whitney Opera company in Brian Born, the first production of this composition. The house will be managed by Frank B. Metzgerott and Joseph E. Luckett, under the direction of Nixon and Zimmerman, forming one of the many theatres pooled with the syndicate.

The eighth week of comedy at Rapley's new National Theatre by the Washington stock company, headed by Frederick Bond, is devoted to the presentation of Pinero's laughable work, The Magistrate. A very excellent attendance gives pronounced evidence of appreciative approval of the admirable manner in which the comedy is presented, and the many favorites are heavily loaded down with honors. Dollars and Sense follows. It is a pleasure to record the success of this company, opening June 15, and then only for a certainty of two weeks. The excellent house management and booming "in front" on the part of the Falstaffian impressario, Bert Riddle; the sound and excellent judgment of Frederick Bond in the selection of the plays, and the reliable and capable company, easily explains the eight weeks of successful comedy.

Glancing over an old history of theatricals in Washington in connection with the National Theatre, I find the following, which I think worthy of reproduction: "On Monday, July 6, 1840, this city was electrified by that graceful goddess, Fanny Ellsler, the most famous danseuse on the globe. She literally turned the heads of her audience by the loveliness of her undraped limbs, and magnetized them by her exquisite poetry of motion; the audience seemed to have changed by her Circean power into shouting lunatics, and the new National Theatre was the scene of wild and extravagant action—men and women vied with each other in cheering; gentlemen hurled their watchchains and rings on the stage, and the fair sex stripped their arms of their bracelets and followed suit, until the stage floor gleamed with jewels at the feet of the adorable Ellsler, who stood, a veritable Danae, in this shower of gold." Imagine such a demonstration in these cold-blooded end-of-the-century days.

The new four-act musical comedy, The Old Veteran, which goes on tour from here early in August under the direction of comedian Zeff, supported by the Zeff Comedy company, has for its foundation the story of the loves, the trials, the temptations and the pleasures of a simple, honest, and withal shrewd old Vermont farmer, who has served his country faithfully during its most trying period, the War of the Rebellion, and has returned with an honorable discharge to the hills and rocks of Hollow Oak farm, his rugged mountain home. The comedy, replete with songs and specialties, presents distinct features in scenic and mechanical effects of a perfectly equipped farm and old homestead, a cider mill in perfect operation, Willard's Hotel, Washington, with perspective views of Pennsylvania Avenue from the Treasury to the Capitol, showing Washington's Monument, Grand Army parade, and fireworks, etc. A competent company has been engaged.

Kernan's Lyceum Theatre is receiving a thorough overhauling, and the place will have a brand new look when the regular season opens, Aug. 17.

JOHN T. WARDE.

MR. CLAY CLEMENT

BARON HONESTAUFER in

MATHIAS in

"THE NEW DOMINION."

"THE BELLS."

Management IRA J. LA MOTTE, care KLAU & ERLANGER'S EXCHANGE.

PHILADELPHIA.

Suburban Music Hall Destroyed by Fire—Coming Openings.

(Special to The Mirror.)

PHILADELPHIA, Aug. 3.

In spite of the terrible heat, depression in business, and political excitement, some of our managers are eager to test the theatrical pulse of the public by early openings and by the end of next week the season will be under way.

Music Hall, the pretty amusement place of Frankford, in the suburbs of the city, was totally destroyed by fire early on the morning of July 28. The building is owned by a stock company, with Wm. R. Allen as manager, the loss is estimated at \$25,000, only \$10,000 of which is covered by insurance. The Fire Marshal thinks the fire was caused by an electric light wire which became heated.

The entire Castle Square Opera company have been transferred from Boston to this city, which gives Philadelphia the largest double opera company that has ever presented Summer opera here. To night The Mikado is being sung. The cast includes: Arthur Wooley, T. H. Perase, W. Woolf, J. K. Murray, Will H. Hatter, Frank Ranney, Clara Lane, Edith Mason, Hattie Belle Ladd, and Rose Leighton. Business continues uniformly large, which they certainly deserve, and it remains to be seen, when the Fall season of the theatres open, whether the public patronage will warrant the management to carry so large and expensive a company, and extend their season as they did in Boston, where they made the organization one of the most popular and best regulated institutions in that critical city. Next week, Boccaccio.

Manager William J. Gilmore, who controls the destiny of two theatres, opens the season of the Auditorium Theatre (of which he is the sole owner) Aug. 15 with Charles H. Yale's Devil's Auction, re-named this year Forever Devil's Auction, with many new dances, novel specialty features, and an entire change in the production. The Park Theatre, leased and controlled by Manager Gilmore, will open the end of August, for which a good list of attractions have been booked. A number of new special productions will also be seen there.

At the Bijou Theatre Lumiere's Cinematographe has proved a drawing card. The vaudeville bill introduces Ezra Kendal, the star monologue comedian; A. O. Duncan, Schrode Bros., Electric Quartette, Brown and Forrester, Cecile Spooner, Carroll and Hindes, Brothers Lamayne, John E. Drew, Laporte Sisters, Walter Talbot, Hogan and Glenroy, the Edisons in musical sketches, and Brown Brothers, clog dancers.

Nixon and Zimmerman's theatres open the season as follows: Chestnut, Sept. 7 with My Friend from India, under direction of W. G. Smyth and Myron Rice, followed Sept. 11 by Hoyt's A Black Sheep; Broad Street Theatre opens Sept. 14 with Charles Frohman's company, headed by Annie Russell and Joseph Haworth, with first production of Bret Harte's new play, Sue, to be followed by The Heart of Maryland; the Chestnut Street Opera House opens early in September with Proctor's Vaudeville company, which includes Lockhart's comedy elephants, Johnston Bennett, S. Miller Kent, and possibly Lole Fuller.

Mrs. John A. Forepaugh, at the pretty theatre bearing her name, announces The Ensign for the opening on Aug. 15. The stock company will be larger and stronger than ever before, comprising George Learock, Clifford Dempsey, James Carden, Thomas J. Dempsey, Joseph Downs, Helen Beaumont, Jennie Ellison, Lisle Leigh, little Lottie Briscoe, Emma Fossette, Lillian Dean, and William Dean. Two performances will be given daily throughout the season.

The Lyceum Theatre presents for this week Turner's English Girls, consisting of two burlesques and a long olio specialty programme. The regular Fall season will be inaugurated on Aug. 10, with Seymour's A Gay New Yorker.

The Kensington Theatre, greatly improved—new stage, scenery, new entrance, etc.—will open for the season on Aug. 17; also with A Gay New Yorker.

Manager Thomas F. Kelly has made great preparations at the National Theatre, which opens its season on Aug. 15 with Human Hearts, followed Aug. 21 by Gotthold's Gigantic Gathering of Chosen Celebrities, Aug. 31, Cleveland and Haverly's Minstrels. The September bookings include Siberia, Sidewalks of New York, and John Isham's Oriental America.

New Horticultural Hall, adjoining the Academy of Music, will be completed by Oct. 1.

The Standard Theatre, under the management of Hirschler and Watt, opens the Fall season on Aug. 29 with Neil Burgess's County Fair, with the original scenery and a good company. The bookings include J. B. Mackie in Grimes' Cellar Door, The South Before the War, Garry Owen, The Nutmeg Match, Joseph Murphy, The White Slave, Baggage Check, Shaft No. 2, Coon Hollow, Limited Mail, The Tornado, Hogan's Alley, Heart of Chicago, The Defaulter, Boy Wanted, The Fast Mail. Prices, fifteen cents to one dollar.

The Eleventh Street Opera House is in the hands of scenic artists and electricians, and will open the season early in September. Manager Frank Dumont is now at work with two local burlesques for opening programme.

Lincoln Park, in spite of litigation, remains open, with the Chicago Marine Band as the attraction. Pain's Pyro-Spectacle company, who attached the steamboats of the company, asked leave of the court to sell them, stating they were perishable and a great expense. The judge refused their petition, as the matter was still in the hands of the court. The boats continue to make regular trips to the Park.

The New York Opera company are still singing on the Pier at Cape May. The season is backward, and in spite of good performances and constant change of operas, the patronage is light. This week they give The Bohemian Girl, Pinafore, and Giorio-Gioffa.

Simon Hassler, the popular orchestra leader, is at Congress Hall, Cape May, and receives a testimonial tendered by the Cottage Colony on Aug. 8.

S. FERNBERGER.

ST. LOUIS.

The Grand Turned Over to Colonel Hopkins—Operatic Bills—Gossip.

(Special to The Mirror.)

ST. LOUIS, Aug. 3.

Manager Frank McNeary had a very successful week at Uhrig's Cave, when the Chimes of Normandy was presented, commencing Monday night. Laura Millard, who was cast for the part of Germain, only sang two nights—Wednesday and Thursday—owing to a severe cold and hoarseness. The part was taken on the other nights by Margaret Baxter, a member of the chorus, who on a four hours' notice, assumed the role, singing and acting it in a most commendable and excellent manner. The part of Serpolette was taken by Nellie Braggins, who gave a very creditable performance. Rhys Thomas made an ideal Henri, and his voice was heard at its best. The part of Grenicheux was taken by W. H. Smith, a member of the chorus, who essayed a leading part for the first time, and acquitted himself with credit. Mr. Deshon gave an effective impersonation of Gaspard, and Mr. Steigers was very funny as the Baili. The other roles were well filled. Commencing to-night the Bohemian Girl will be put on with Laura Millard in the title role.

The Al Fresco Opera company at Koerner's Garden, under the management of Maurice Hageman, drew big audiences all last week during the run of Chimes of Normandy. Amy Leslie sang the part of Germain sweetly and artistically, while Helen Salinger made a sprightly and vivacious Serpolette. Herbert Salinger made a most favorable impression in the part of Gaspard. Jack Shield's Grenicheux was also well sung and acted. Mr. Gurville, a new member of the company, was well received as the Marquis, and Mr. Hutton did excellent work as the Baili. During the first act Sigfried, the mimic, was seen in new characters and sang topical songs. To-night, Said Pasha will be produced.

Professor Guido Vogel's concerts at the Union Trust Roof-Garden are drawing large audiences each night.

Forest Park Highlands and the Suburban are also drawing big audiences during these hot nights.

A new pavilion, after the style of Kroll's Pavilion in Berlin, will be erected next season at Koerner's Garden. It will seat 3000 people, have boxes, electrical appliances, handsome scenery, and all the latest improvements. The company will be under the management of Maurice Hageman, and will be made up of well-known principals and a very strong chorus.

To-morrow and Wednesday nights there will be a benefit tendered to the First Regiment, N. G. M., by the management of Uhrig's Cave.

Next week The Mascot will be given at Uhrig's Cave, and the part of Rocco will be taken by Gertie Lodge, who has made such a success this season in character parts. This, it is said, will be the first time in the history of the opera that the part of Rocco has ever been taken by any one else than a man, and a good deal of fun is expected.

Stanley Feich has been engaged by Manager McNeary as comedian for the rest of the Cave's season, and will make his first appearance to-night. He arrived last Friday and began rehearsals.

Cora Clark left the Al Fresco Opera company last week, and is now resting at her home in Chicago.

Harry Hanlon, of the Al Fresco Opera company, fell during the second act of the Chimes last Tuesday night and broke one of the small bones in his wrist, but he resumed his work Friday night with his arm in a sling. W. S. Perkins took his part during his absence.

Maurice Hageman was overcome with the heat the early part of last week, and was quite ill for several days.

Clio Vernon, a member of the chorus at Koerner's Garden, is also quite ill and was unable to play last week.

Manager George McManus has returned from New York, and Saturday turned over the Grand Opera House to the new lessee, Colonel J. D. Hopkins, who came down from Chicago. Manager McManus will at once take charge of the new Fourteenth Street Theatre. He will again go to New York shortly on business for a few days.

A new mechanical apparatus has been received, and will be placed in position in the Grand Opera House. It is the machinery for operating the re-

refrigerating and ventilating system, which will make the theatre cool and pleasant during hot weather.

It has been about settled that the new Century Theatre will be opened on Sept. 21 with the Empire Stock Theatre company from New York. The company will play a two weeks' engagement. Work is progressing very rapidly on the new theatre.

The management of the Union Trust Roof-Garden decided to discontinue giving concerts at that place of amusement. So last night was their last night. In spite of the excellence of the concerts the place was not patronized sufficiently to warrant its being kept open.

Col. Fay Butler, who has been in the city for a few days, left for Chicago yesterday.

W. C. HOWLAND.

BOSTON.

The Fall Awakening is Near at Hand—News and Gossip of the Week.

(Special to The Mirror.)

BOSTON, Aug. 3.

This is the last week of the dead spell. In fact, the Howard Athenaeum re-opened to day, and other places will fall into line in quick order now.

It did not take Judge Grant very long to decide that the will of John Stetson, the dead theatrical manager, was properly attested, and he allowed the will in the Probate Court last week. The same day that it was allowed, John S. Stetson, as counsel for John Stetson, Sr., filed an appeal to the Supreme Court, and the case will come up for trial soon unless the contestants get scared at the report of a great shrinkage in the value of the property. In fact, it seems that instead of Mr. Stetson being worth some \$2,000,000, the property may not come up to \$400,000, as I hinted in my dispatch to THE MIRROR shortly after Mr. Stetson's death.

The property numbered 214 and 216 Boylston Street is mortgaged, so the records say, for \$125,000. That at 218 to 222 Boylston Street is mortgaged for \$100,000. The Commonwealth Avenue house in which Mr. Stetson resided is mortgaged for \$11,000. The Hotel Savoy on Washington Street, his last venture, is mortgaged for \$150,000. The Stetson Summer home at Beverly is mortgaged for \$25,000. The estate at 304 and 306 Boylston Street is mortgaged for a large amount, and certain real estate which he held on Hayward Place is also mortgaged to the bank limit.

John L. Sullivan will not go upon the stage again unless Parson Davies has made contracts for him which he cannot break. He is to become a hotel manager, and has taken a lease of the Clarendon Hotel on Tremont Street.

B. F. Keith's New Theatre was elaborately decorated in honor of the return of the Ancients.

Philip Hale discussed salad makers in the Journal the other day, and in the course of his remarks said: "The characteristic of Robert A. Barnett's salad is American audacity. The bowl is the theatre for vaudeville vegetable specialties. Humor, surprise, consternation are excited by the juxtaposition of the piquant and absurd, the impossible, the dangerous. Does Mr. Barnett, the playwright, copy Mr. Barnett, the salad-maker? Or does some daring imaginative flight, some fantasia in yellow and green, suggest an extravaganza for the Cadets?"

Arrangements have been completed by which a testimonial will be given to the widow of John W. Kelly at some theatre in this city during September.

Frank Harvey's new play, A House of Mystery, will have its initial American production at the Bowdoin Square 31, under the direction of Martin J. Dixon, the author's American representative.

John W. Rose has been re-engaged to play his own part, Rev. Mr. Ponder in The Cotton King, the coming season. Mr. Rose has been quite sick for several weeks, but is better now. He is at Quincy.

All the theatre licenses have been granted for the year beginning Aug. 1. The only change in the list is that Eugene Tompkins now has the Park.

The policy for the Grand Opera House the coming season will be just the same as it was last year. A stock company is being organized, and variety turns will supplement the play, making a continuous performance, for which the prices will be 10, 20 and 30 cents. Howard A. Hill has returned from the wilds of Minnesota, and will manage the Grand Opera House the coming season. Charles W. Arnold will be his right hand man.

Herr Von Pah, of the Crystal Maze, has organized a syndicate, which proposes to transpose the old public library building into a big museum and roof garden. There will be several halls fitted up like the Eden Musee, and the roof garden will be open Summers, while in the Winter it can be re-erected for balls. It is hoped to have it ready by October. The Maze has opened the last part of its stay, and is to be transferred to the West.

Burt Haverly and Laura Biggar open their starring tour in A Trip to Chinatown at Portland, Me., Aug. 27. The Boston engagement in October will be played at the Bowdoin Square. The Roland Reed company will rehearse in Boston.

Annie Clarke has returned to Boston from her Summer home at North Edgecomb, Me. She goes to New York early in the week to prepare for The Liar.

Peter F. Daily and his company begin to rehearse A Good Thing 10.

Bessie Pierce is touring the Summer resorts with the Spaulding Kent company.

The Fatal Card is booked for the Bowdoin Square.

George E. Lothrop has delayed his return from Europe for a few weeks.

Maud Ellis has been engaged for Blackfoot

and White Dove, which opens at Fall River, Oct. 15.

Burt Haverly has returned from Lake Winnebago, where he was fishing with H. S. Taylor.

JAY BENTON.

CLEVELAND.

The Weather Good for Outdoor Entertainment—Summer and Season Notes.

(Special to The Mirror.)

CLEVELAND, Aug. 3.

The weather the past week has been more favorable, and in consequence all our door resorts were crowded to their capacity. At the Euclid Avenue Opera House the Centennial opera given by local talent, and La Sonnambula at Central Armory, both did good business. Hahnorth's Garden Theatre has been packed each performance, and Manager Charles La Marche wears a 16 to 1 smile.

There is nothing of any great importance in the Centennial Celebration, from now until the great Pythian week of Aug. 24 to 31, which promises to be the biggest event this Summer, and one of the largest gatherings this city has ever seen.

For its tenth offering, the Garden Theatre Opera company is giving Boccaccio, and Hahnorth's Garden Theatre is crowded. Miss Bertram is seen in the title role, making a dashing gay Lothario, singing and acting her part in such a manner as to win continued applause. Elvia Croix Seabrooke gives the character of Fiametta vivaciously, and received several encores. The Peronella of Eva Davenport was well enacted. Edgar Temple as Leonetto, and Mark Smith as Pietro, were good. The comedy work of Girard, Flint, and Morrison in their respective roles was all that could be desired.

The Cleveland Theatre was opened to night for a preliminary season, Al. G. Field's Darkest America being the attraction, playing to the capacity of the house.

Charles Hopper (Chimmie Fadden) was a visitor in the city last week, and one evening an interested spectator of the opera at the Euclid. Mr. Hopper was surprised at the production and congratulated several of his friends who were in the cast.

The amateur company playing La Sonnambula last week at the Central Armory, had their troubles a la professionals. On Thursday night the biggest audience of the week was present, when Blanche Neilson Armstrong caused a sensation by sending a note to the manager saying it was impossible for her to sing. A new prima donna was secured in the person of one of the chorus. The leader of the orchestra had a grievance, which was no sooner settled than the stage hands from one of the local theatres struck for their pay. Finally at 9 o'clock the curtain was rung up, and in view of the many difficulties, the opera was given smoothly. Miss Gilmore playing the role of Amina unusually well for such short notice.

Fred Nicholas, who is well known among the profession, was in the cast of the opera from Moses to McKisson. Mr. Nicholas has a pure, sympathetic tenor voice, which was heard to advantage.

Professor Zeplin, musical director of the Hahnorth Garden Theatre, will leave here on Sept. 19 for Germany, with his wife, to visit Mrs. Zeplin's parents.

J. J. Jaxon, stage manager of the Castle Square Opera company, Boston, paid a flying visit to Cleveland last week.

Pawnee Bill's Wild West Show opened an engagement at Euclid Beach Park yesterday.

Edison's Vitascopes, with a good vaudeville company, still holds forth at Sangerfest Hall.

Cleveland's Minstrels will be the attraction at the Euclid Avenue Opera House during Pythian week, Aug. 24, and Primrose and West at the Lyceum.

The Star Theatre will open this month.

Tom Henshaw, who has been advertising agent for the Cleveland Theatre, goes to Brady and Stair's Louisville house, in the same capacity, next season.

WILLIAM CRATON.

CINCINNATI.

Summer Resorts in Full Blast—Attractions at Chester Park, and Ludlow Lagoon.

(Special to The Mirror.)

CINCINNATI, Aug. 3.

The weather during last week was the hottest of the hot, and of the kind that induces humanity to seek the cooling breezes of the Summer resorts.

The Zoological Garden is drawing large audiences at its semi-weekly promenade concerts, and the representation of the Custer massacre by the Sioux Indians fills the amphitheatre on the other evenings.

Miller's Royal Circus and the Noss Jollit Comedy company have been re-engaged for an additional week at Chester Park.

At the Ludlow Lagoon the three Nightons, the Albions, Oberli, and Alice Raymond are the attractions.

WILLIAM SAMPSON.

AUGUSTE VAN BIENE COMING TO AMERICA.

Manager T. Henry French has arranged with Auguste Van Biene, in London, to bring to America, next November, his enormously successful piece, The Broken Melody, which has captivated the United Kingdom, and just passed its one thousandth performance. The production will probably be seen at the American Theatre in this city.

RUMOR ABOUT MANSFIELD.

It was rumored on the Rialto yesterday that Richard Mansfield's interests were next season to be fathered by Miner and Brooks. The basis of the rumor seems to have been a half hour call which Mr. Mansfield paid Joseph Brooks yesterday morning. The two are old friends.

SHOP TALK.

An oppressed silence had for some time reigned at the small table in the extreme corner of the grill room. The familiar faces were in their accustomed seats, the debris had been removed, and black coffee and cigars were in evidence. Still the tragedian seemed thoughtful and pre-occupied, the tall man observed him furtively, waiting, as it were, for his cue, and the fat comedian made a heroic effort to appear thoughtful, though he didn't just know why.

A close observer would have noticed that the tragedian often looked through the open window into the veranda, or out on the garden beyond. The observer might also have detected a tear forcing its way through the half-closed eyelids. The cigar was held unlit between the thin, shapely fingers. His companions well knew his moods, and that in his own good time and way he would give them the cue to speak.

He turned at last, with the old, sweet smile, the sweeter for the tear it chased away. "Pardon me, good friends. I seem in the melting mood to-day. Nature her custom holds, let shame say what it will."

"I can guess the path in which your thoughts were wandering," said the tall man.

"I doubt it not. That path would lead you to a new-made grave."

"In which reposes all that was mortal of our dear friend, Davy Crockett."

"True. Outside my dearest kindred, no death has touched me so near. For five and twenty years we were knit together in ties of closest friendship."

"He was a splendid fellow," ventured the comedian.

"A great actor," echoed the tall man.

"Above and beyond all else, he was a man, every inch a man. A few short days before his death we met in a far Western city. Our visit was necessarily a brief one, covering but a few short hours. But in that brief space he opened to me all the doors and windows of his great heart. The pages of his life were spread before me as an open book, and each leaf revealed the story of a life so full of all that raises man above his fellow men that I shall ever esteem it one of the greatest honors of my life that I have been his friend. Thousands of miles away his devoted wife that day lay upon what he feared would prove her death bed. As we sat together he received and read to me a dispatch from his daughter, saying that she had safely passed a terrible crisis. His eyes lingered upon the words till blinded by tears. Then his hand closed upon them, and pressed them to his lips. He brushed away the tears with a smile, and tried to talk of other things. But every thought was beside that sick bed in Philadelphia. We wandered back to his boyhood in Sacramento and San Francisco. With almost boyish enthusiasm he told me the story of his wooing and early struggles, of the devotion and self-sacrifices of his young wife. All that was good in him he owed to her. Whatever of honor or fame he may have achieved he gave her credit for, and when the clouds gathered in after years and his hard and honestly earned fortune was swept away, the bride of his youth, the companion of his struggles, the partner of his prosperity, the mother of his children, was at his side with the same words of confidence, the same sweet smile of faith, and when at last the clouds were breaking and a new era of prosperity was dawning she was stricken. But with to-day's dispatch came hope, and then he grew bright again and told me of his plans. In two weeks his season would close, when he could join his invalid wife. His presence would do so much to cheer her convalescence."

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REFLECTIONS.

Manager Weares has leased Metropolitan Hall, Raleigh, N. C., and given up the Academy of Music, which will be managed by R. C. Crawford and T. C. Pence. Excellent bookings have been made, the season at the former house opening Aug. 5 with Barlow Brothers' Minstrels.

The season at the Plainfield, N. J., Stillman Music Hall opens Aug. 27 with a trial of Scott Marble's new drama, The Cotton Spinner.

Manager Fritz Staub is planning to build a new \$50,000 theatre at Knoxville, Tenn., next year. For the coming season he has booked many popular attractions, Al. G. Field's Minstrels opening the present house Aug. 15.

The Toy Shop, or Richard and Emira, a new opera, music by W. A. Jakel, bandmaster of the Second Texas Regiment, libretto by William P. Ewing, president of the Brenham, Tex., Musical Society, has been pronounced by experts an unusually fine work, and offers for it have been received from London, but the authors prefer to wait longer before producing their composition.

The new White Theatre, Marion Ind., will be completed in time to open as arranged on Sept. 14. The new house seats over 900 persons, and is one of the cosiest and handsomest one-nightstand theatres in the country. Manager E. L. Kinneman has already booked over sixty of the best attractions on the road.

During her engagement at Kearney, Neb., Orris Ober and her company were entertained by Robert Cherry, THE MIRROR representative, Mr. and Mrs. Blake and their son, Kennie, and by the Buffalo Club. Saturday night's house was sold out by two o'clock in the afternoon.

James Slocum has gone to Europe.

Milton Nobles arrived in the city last week from Ohio. He has engagements with two metropolitan managers, and one representative of a syndicate to read his new drama, The Unwritten Law. He brings also the book and score of a new musical comedy which he has written in collaboration with Stanley Wood, editor of The Great Divide. Mr. Nobles has not been East since September 12 last, when he left for San Francisco. Mrs. Nobles will remain in Ohio for some weeks yet. In company with her sister, Laura Bellini, she is visiting her parents at the old homestead at Lebanon, near Cincinnati.

Hudson Liston and wife have returned from their Summer engagement at Bay City with the William Courtleigh company.

Louise Hamilton, who is once more to play the leading part of Georgia in Coon Hollow, has returned from London.

Dramatist J. J. McCloskey writes concerning the announced issuance of copyright for a play called The Palmetto, that he copyrighted this title about 1890 on a play for Frank Mordaunt.

In Mizzoura, Augustus Thomas's beautiful play, will open at Cleveland Aug. 21, during the big K. of P. Conclave.

W. J. Sully has decided to return to vaudeville, and has resigned from Charles E. Blaney's forces. With Charles Whalen, he will introduce an eccentric specialty in E. M. Gotthold's company.

Laura Biggar and Burt Haverly in a Trip to Chinatown, begin their second annual tour Aug. 20, at Brunswick, Maine. Both Miss Biggar and Mr. Haverly are having elaborate and entirely new wardrobes made, and their season embraces nearly all the principal cities. The cast includes: Laura Biggar, Burt Haverly, Harry Rossiter, R. C. Chamberlain, Jonn Donaghey, John P. Brown, Benjamin Lettler, Robert Thompson, Passie M. Lester, Jeanette Lilford, Grace Dillon and Maud Myrings. Robert Arthur, for many years advance agent for Chinatown, will continue in the same capacity. The company is under the management of H. S. Taylor.

Walter C. Mack has resigned of his own accord from the business management of the Wilkes-Barre Music Hall, and is now directing the tour of Svengala, the hypnotist.

John Wilson, who was so successful as the tramp in Little Christopher, with his wife, Bertha Waring, are engaged for Jack and the Beanstalk.

Innes and his "Famous Fifty" continue to attract thousands daily to Willow Grove Park, Philadelphia's new resort. Sunday afternoon Innes rendered for the first time by any military band Rossini's "Stabat Mater" entire. Innes has so captivated the Quaker City that he has been induced to cancel some of his engagements and remain at the Park until Sept. 20.

Georgie Caine has just arrived from the Highlands, where she has been rusticated for two weeks. She plays Rose in Lost, Strayed or Stolen.

June Stone arrived in town on Saturday.

Maud Daniel, press agent and stage manager of the Wilbur Opera company, met with a painful accident last Thursday in Buffalo, where the company was playing the last week of its Summer engagement at the Star Theatre. In getting off the car Miss Daniel stepped on a round stone, turning her left foot, and breaking several tendons of the ankle. The injury will disable her for several weeks, but she absolutely refused to play the part of invalid, ordered a crutch, and went to the theatre to attend to her duties.

The company for the romantic melodrama, In the Heart of the Storm, has commenced rehearsing and will continue throughout the month of August. Willard Lee is directing rehearsals and expresses satisfaction to an unlimited degree with the members of his company and their work. This production will open the season at the Columbus Theatre, Harlem, Saturday, Aug. 29, when the New Brighton Lodge, K. of P., will attend in a body to welcome Mr. Lee as Captain Paul Hudson. Mr. Lee has become a third degree K. P., hence the attention.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per square line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.
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Managers' Directory cards, \$1.00 per line for three months.
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Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements every Monday until 8 P. M.

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Foreign subscription, \$5.00 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel, Kiosque, and at Breston's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.
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The Editor cannot undertake to return unsolicited manuscript. Material at the New York Post Office as Second Class Matter.

NEW YORK, - - - AUGUST 8, 1896

The Largest Dramatic Circulation in America

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

CURRENT AMUSEMENTS.

HAMMERSTEIN'S OLYMPIA.—FRIEDL.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 815 P. M.
TONY PASTOR'S.—VAUDEVILLE.

IMITATIVE MANAGEMENT.

Individual judgment and original enterprise mark competition in the great branches of purely commercial business; but the business of the theatre, which has grown to be largely speculative, whereas formerly it was more concerned with art—though possibly a greater good to a greater number may resolve from its later phase of conduct—has also become almost servilely imitative. That is to say, managers do not rely upon individual judgment or original enterprise. One manager, by genius or accident—and the history of successful plays of the past decade will show that accident rather than genius determined their selection in a majority of cases—produces a drama that wins favor. The play has no sooner demonstrated its popularity than other managers seek to win fortune by producing plays supposed to be similar in topic or effects. And repeated failures on imitative lines apparently impress no lesson against this spirit of management.

During his latest season in this country, a well-known English actor produced a play of ancient atmosphere and on a religious theme. It was moderately successful here, and was rewritten and refurbished for a London production. In the British metropolis this drama won instant success and drew to the theatre a new clientele from the church. Theatrical managers took note, and, despite the fact that the religious play has been exploited for centuries, set about to work the "new" vein. As a result, plays are in preparation or have been announced on a dozen biblical subjects. Probably not one of them will approximate the success of their immediate fore-runner, and it is safe to predict that most of them will flatly fail.

The chief theatrical success of last season in this country was a drama based on a popular novel. This play, after phenomenal prosperity here, was put on in England, and later in Australia. It has been successful everywhere. There had long been a tradition that a novel, no matter how popular it might be, could not be effectively dramatized. The comparatively few cases in which popular novels had been successfully reduced to dramas were held to be but exceptions that proved the rule against such dramatization. Strangely, another notable play of last season was also from a novel. To the managerial mind, this evidently seemed to afford proof that the spell had been broken; and already play after play derived from published story has been promised for next season.

The particular religious play whose success has set so many authors and managers at work to assist what they apparently believe to be a

renaissance of the biblical drama did not succeed mainly because of its topic, but on account of a vitally dramatic quality which the plays sought to be made successors of it will quite probably miss; and the two notably successful dramas made from novels won popularity for the same reason, and not because there is always material for a good play in a good novel.

This sort of imitation is interesting to the student of the theatre; but with the probability of failure that in the cases of many such plays will develop into sad fact, it will be a pity if the results do not have a practically educational effect. Too many managers spend their time in watching what they believe to be the weathercock of public favor, while on lines of individual judgment they might originate profitable breezes of their own.

THE SEASON.

THERE is a great diversity of opinion as to the present and the immediate future of the theatrical business, in view of the excitement that will prevail until election day and of the result of the election. It seems to be an accepted fact that theatrical managers are moving more slowly this Summer than it is their wont to do at this season, and that fewer companies than usual will take the road during August and September, although from all the signs it may be said that the theatrical enterprises of the season will be as numerous as ever.

Many companies will go out late, and it is quite probable that the end of the next season will show better results than any recent season has brought forth. If the election is decided on lines of general prosperity, surely the theatre will be one of the first institutions to profit therefrom. And even if the contrary shall happen, the stage will suffer less than other fields in which greater numbers will be affected.

The impression that by far fewer companies have remained active during this Summer than usual is hardly justified by the facts. An analysis of THE MIRROR during the period from July 1 to the present time for the past five years shows that the number of companies at work has not varied greatly. On July 1, 1896, it appears that there were in operation 87 companies, including dramatic, opera, extravaganza, variety, minstrels, and circus; on July 7, 1894, there were 80; on July 6, 1895, there were 77; and on July 4, 1896, there were 74. On July 29, 1893, the number of companies recorded had dropped to 58. In the corresponding week of 1894 the number was 59. That the Summer of 1896 was better than the two years that preceded it shown by the fact that during its corresponding week in July, 82 companies were on the road, and that this Summer is the best during the four years in this respect is seen from the fact that on July 25 there were 85 companies active. Coming down to this time THE MIRROR'S "dates ahead" this week show 94 companies routed, while for the corresponding weeks in 1895, 1894 and 1893 there were respectively 70, 57 and 80 companies in the list. In 1893, 1894 and 1895, the third week in August showed respectively 217, 179 and 120 companies on the road. The corresponding week this year will no doubt see an increase over last year, although the number of companies in 1896 and 1894 for that week may not be equaled.

POLITICS.

THE metaphors with which poets paint pleasing mental pictures have little effect on the actor unless the actor has a good engagement and receives his salary regularly. It is, in short, so really the work of the actor to say poetic things that some one else has originated, that outside of the play he takes little account of poetry and other fine writing.

The political campaigner will this year ring all the changes on two of the shining materials that figure in poetry, in the case of each making promise of practical deduction. The actor, like all others, will be told that in one political event the sun of prosperity will rise with a golden halo, after election; and that in another political event all the clouds that now shadow things will have silver linings after the votes have been counted.

Actors, unhappily, are not voters as a rule. A great majority of the theatrical profession, although under other circumstances they would exercise the balloting prerogative of good citizenship, are at election time without habitation. Most of them are away from home, and cannot vote away from the domicile. Some day, perhaps, there may be devised a system by which actors and others who have a right to vote, yet whose business calls them to places remote, may be permitted to cast their ballots and have them counted on general political issues wherever they may be.

The fact that members of the theatrical profession are practically disfranchised by the itinerant nature of that profession no doubt accounts for their lack of political interest. The unfortunate condition that declares against the actual par-

ticipation of actors in politics in fact robs politics of one of the most intelligent of the forces that control elections.

PERSONALS.



COGHAN.—Rose Coghlan has received from London the manuscript of her new play, *Heartsease*, by Paul Blouet (Max O'Rell), for which she owns the American and Canadian rights. She intends to present the piece in this country before sailing for Australia.

MALONE.—John Malone, the legal adviser of the Actors' Society of America, was last week admitted to the bar of the Supreme Court upon the motion of William M. Safford.

STODDART.—It is said that J. H. Stoddart will next season be seen as *Money Penny* in a revival of Boucicault's *Long Strike*. *Money Penny* was one of Mr. Stoddart's greatest successes in the old stock days.

ROSENBERG.—Henry Rosenberg, for seven years on the staff of Oscar Hammerstein, has associated himself with Harry W. Williams in the management of the latter's enterprises.

HARTWIG.—Nathaniel Hartwig, who was Marie Wainwright's leading man last season, has been engaged for the Miner-Brooks stock company.

THORNE.—Sylvia Thorne, for several seasons prominent here in burlesque and comic opera, has been dangerously ill with peritonitis. She has now almost entirely recovered.

HERNE.—James A. Herne, in his yacht *Gretchen*, participated in the cruise of the Shelter Island Yacht Club, on Long Island Sound, last week.

WALLACK.—Arthur Wallack, son of Lester Wallack and a nephew of Sir John Millais, the distinguished artist, has a letter from William Willais, brother to Sir John, stating that the great painter is not expected to live many days longer. Arthur Wallack has a host of charming reminiscences of his famous uncle, whose love of tobacco, it is feared, has produced the cancer which is stealing his life away.

CAMPBELL.—Walter Campbell has a clever theatrical story, "Where Do You Go From Here?" in the July number of *Elliot's Magazine*, which periodical has secured his promise to furnish other stories when leisure permits.

FLORENCE.—Chief of Police Peter Conlin has presented a bust of his late brother, W. J. Florence, to Manager A. M. Palmer. It is said to be the best likeness extant of the popular comedian.

BARRIE.—J. M. Barrie, the Scotch novelist and playwright, is coming to this country in September for a three months' tour. During his stay Charles Frohman will produce the dramatization of his "The Little Minister," as well as a new play by him entitled *Two Kinds of Women*.

FROHMAN.—Daniel Frohman will sail from Southampton for home on Aug. 22.

MORELAND.—Beatrice Moreland has been engaged to originate the leading comedy part in Martha Morton's new play, which Sol Smith Russell will produce in September.

DILLINGHAM.—Charles Bancroft Dillingham, who has been identified with the business department of the Frohman ventures for three years, has been appointed by Charles Frohman manager of the Garden Theatre.

SOTHERN.—E. H. Sothern returned last Friday on the *Normannia* from a short vacation in Europe. Yesterday he began rehearsals on R. N. Stephens's new play, *The Enemy of the King*, which will open the season at the Lyceum on Sept. 1.

LANZ.—Albert Lanz, formerly of the Boston Museum and one of the most competent stage-managers in the country, has been specially engaged for the leading heavy role with William Calder's *Saved From the Sea*.

TREE.—Beerbohm Tree is to play the subtle villain, Doltaire, in Gilbert Parker's *The Seats of the Mighty*, adapted from the novel of the same name. Doltaire, as some recent critic has pointed out, is merely Voltaire spelled with a big D. Mr. Tree is visiting Mr. Parker at Westgate-on-Sea, in Kent.

EVANS.—Manager Charles E. Evans, of the Herald Square Theatre, arrived home on the *Paris* last Saturday. He says that Anna Held, the music hall singer who has been engaged for

the Parlor Match revival, will sail for this country on Sept. 5.

RUSSELL.—It is said that Sol Smith Russell is considering W. D. Howell's dramatization of "The Rise of Silas Lapham," which was originally announced as a possible play for W. H. Crane next season.

LE MACK.—Tom Le Mack, brother of Andrew Mack, has been engaged for an important part in Edward Harrigan's new local play, *Marty Malone*.

WILLARD.—E. S. Willard may possibly present a Shakespearean play during his forthcoming American trip and his choice is said to be *Cymbeline*. Mr. Willard was a very successful *Jachimo* some thirteen years ago in Miss Wallis's revival of the play at the London Gaiety.

GILLETTE.—William Gillette's new houseboat, *The Holy Terror*, became unmanageable while leaving the Columbia Yacht Club station in the North River, Sunday, wreaking much damage upon the other pleasure craft, and sustaining considerable injury itself.

CRAVEN.—Marguerite Craven, last season with Henry E. Dixey, and recently engaged with T. D. Frawley to play *Vera in Moths*, will probably support Mr. Dixey next season in *His Absent Boy*.

MCINTOSH.—Burr McIntosh is preparing to give an illustrated lecture on the recent Henley race some night next week at Palmer's. Mr. McIntosh is a sporting authority. He brought back with him from England many excellent pictures of the race.

MERRILL.—L. B. Merrill, who will understudy Eugene Cowles with the Bostonians next year, is the former basso of the Temple Quartette. Hilda Clark and T. Kely Cole, who also join the Bostonians this Autumn, are at present being coached by Napier Lothian at his home, Wolfboro, N. H.

CALDER.—William Calder sails from England Aug. 12 on the *Majestic*. After supervising the openings of his attractions here, he will pay a visit to his California vineyard and fruit farms. Incidentally he will arrange for a San Francisco production of some of his most successful plays.

A GALLERY OF GIANTS OF THE PAST.

In Colonel T. Allston Brown's office hangs a big frame almost filled with the faces of dead theatrical celebrities. As soon as one of the big lights goes out, the Colonel hunts through his collections of photographs until he secures the best possible likeness of the defunct genius. Then he cuts out the head and pastes it in the frame among the rest of the corporation. Frank Mayo and Mrs. John Hoey are the most recent additions to the gallery of dead giants. There are now 871 all told. Louis James, when he paid the Colonel his last visit, went to the big frame and, in one corner of it, pasted a bit of paper on which was written: "This space reserved for Louis James."

PALMER TO STAR DIXEY.

Henry E. Dixey will star next season in *His Absent Boy* under the management of A. M. Palmer. Mr. Dixey will play the part of Mr. Pennie, which in the Garden Theatre was played by Frederic Bond. The tour will cover all the big cities, and week stands will chiefly be played.

"Do you consider Mr. Pennie a good part?" a MIRROR reporter asked Mr. Dixey yesterday. "I think I can build it up into a good part," replied the comedian.

THE HOPE BOOTH CASE DISMISSED.

The case of Hope Booth and Manager John W. Hamilton, of the American Roof-Garden, who were recently arrested on a charge concerning Miss Booth's attire as a model in a sketch entitled *Ten Minutes in the Quartier Latin*, came before the Grand Jury July 28. The jury declined to indict either manager or performer, and the sketch, which had been materially modified, is again given as at first. Miss Booth threatens a \$50,000 libel suit against the police inspector who caused her arrest.

PLAY TITLES.

Entered at the office of the Librarian of Congress from June 22, to July 18, 1896.

LILI-THE. A Japanese tale. By Kirchbach-Zschalig. THE GREAT KENTON FRID. By Laura C. Downing. THE GIANT'S CASTLE. By Paul Grey. YOUNG DR. DAVINK. By Mrs. E. J. H. Goodfellow. A SOCIAL JUDAS. By Levin C. Tees and J. Shriver Murphy. JACOB RUSBY. By Jesse P. Tillson. WHEN LONDON SLEEPS. By Charles Darrell. CROWING THE FAIRY QUEEN. Libretto by Ada Blenkhorn. THE GREAT TRAIN ROBBERY. By Scott Marble. ALONE IN NEW YORK. By Scott Marble and Frank Harvey. THE SEAL OF UNITY. By Albert Golze. CUPID AND CUPIDITY. By Genevieve Greville Haines. MRS. BALKINS'S AMAZON REGIMENT. By David Porter Mathews.

QUESTIONS ANSWERED.

J. K. BROWN, Washington: Austin Brereton may be addressed care Lotos Club, New York, and Lawrence Hutton, care Harper Brothers, New York.

NOT A CONSTANT READER: No record of the performance mentioned is found. Lucille Western, however, played in *Oliver Twist* with Edward L. Davenport in war times.

FRANCIS H. MERRAD, San Diego: Enquire of the Librarian of Congress, Washington, D. C.

READER, Chicago: Minna K. Gale is Mrs. Archibald C. Haines.

BRISCON JOHNSON Baltimore: The Heart of Maryland will probably be seen in Baltimore next season. A Poor Relation is part of Sol Smith Russell's regular repertoire. Wilson Barrett has not arranged an American tour for next season.

A. B. COMMERFORD, Newport, R. I.: John Home is the author of *Douglas*. The tragedy is published by T. H. Fren h, 26 West Twenty-second Street, New York city. Price, 15 cents.

GUIDO MARRBURG, Shreveport, La.—By sending 25 cents to Charles Barnard, 1440 Broadway, you can obtain the American Dramatists' Club "List," which contains an article by ex-Judge Dittenhoefer giving a brief outline of the laws protecting the ownership of plays.

THE USHER.



The space-paid enthusiasm with which the average reporter assigned to police-court duty attaches the word "actress" to the names of various persons who come under legal restraint for misbehavior, and the emphasis with which the average sub-editor re-employs this designation in head-writing, have been commented upon in this paper. There are times when the sole object of metropolitan newspapers of a certain sensational class seems to be to clothe themselves from head to foot in shreds and patches which they assume to pluck from the theatrical ragbag. And the word "actress" to them means anything but that which the title alone legitimately stands for—a woman of artistic training who has been honored by acceptance in one of the greatest and noblest fields of human effort.

In England the newspapers do not sin as flagrantly as the newspapers in this country do in this matter; yet one of the notable provincial journals, the *Manchester Empire*, in the course of a recent article on the abuse of the term "actress," suggests that the newspaper practice of debasing it ought to expose police-court reporters and sub-editors to punishment for libel. The use of the word "actress" by the average newspaper is meant solely to provoke public curiosity, when in many cases it seems that the person so designated "has no theatre except the thoroughfare and no stage but the pavement."

The only warrant for this species of journalistic misrepresentation is generally found in the fact that the person about whom the matter is published at some time "may have occupied a nondescript position in the dumbshow of burlesque." The reporter sees no distinction that should be publicly pointed between such a one and a great artist of the stage. In many cases, the designation is applied to persons who never have had even the most casual connection with the theatre, and who themselves encourage its use for the notoriety they believe it will bring them to. No other profession suffers as the theatrical profession does in this way.

The *London Theatre*, commenting on this matter, after noting that the same abuse occurs in cases in which "brainless sprigs of the nobility are infatuated with the charms of ladies who exhibit the perfections of nature unimpeded by dramatic art," says:

An actress claims respect for a calling which needs intelligence and industry—qualifications conspicuously absent from the exhibition which charms the fawning youth who lays a pedigree at the feet of beauty. It will not do to say that the line cannot be drawn, and that "actress" is a generic term comprehending all women who make their appearance on the stage. To be a speechless ornament in tights is not to be an actress, any more than to retail grammatical scraps of gossip is to be a journalist. Let us take an inoffensive illustration. A girl who poses in a "living picture" may be agreeable to look at, and quite in harmony with the subject; but to describe her as an actress is to confuse mechanism with art, the model with the artist. Her work is not even pantomime, for that implies a gift of expression. She is on the stage, but not of it; yet should she come within the range of the police reporter's observation he will at once promote her to the profession of Ellen Terry and Ada Rehan.

It might be a charity to enrich the sub-editor's dictionary with the useful word "super." Everybody knows what "supers" are. They possess a verb, and the sub-editor may be interested to learn; for "supering" is a familiar occupation to a considerable class, male and female. The Actors' Association might appoint a stage manager to give a lecture, for the benefit of sub-editors, on the difference between "supering" and acting. If this exposition were repeated at intervals in the course of a season, we believe the newspapers would begin to have a smattering of the subject. "Serious Charge Against a Super" might, in course of time, supersede "An Actress and the Police." Probably the respectable "supers" would soon have cause to be offended; but this would be incidental to the progress of the sub-editor's education. As he may plead that the drama is not his department, it might be advisable for the dramatic critics to supervise the police court cases until the proper technicalities become firmly established in the traditions of the newspaper offices. Then it will be definitely understood that actors and actresses are people who act, and that the art of acting is quite foreign to the temperament, capacity, and ambition of most of the ladies who appear before the judicial tribunals with antecedents suggestive of theatrical entertainments.

The "new school of journalism" really ought to set up a chair by which distinctions apparent to most persons outside of journalism may be pointed for the benefit of so many who follow the trade of newspaper writing.

The monumental honors recently paid in England to the memories of Heminges and Condell, the fellow actors with Shakespeare, whose loyalty to the poet led to the publication of the First Folio, in which many of his plays were originally embalmed in print, has set those curious as to the theatre in Shakespeare's time newly upon inquiry, and the stage historians of the period offer much matter of interest that is figuring fragmentarily in print.

There are always two sides to a question, and more than one set of facts may be adduced upon

almost any subject. From the traditions of the theatre in Shakespeare's time that most attention has been paid to, the vagabondage and ill fortune of the players and their alleged ostracism by persons of more regular vocation have stood forth.

On the other side of the subject, it appears that the more distinguished actors of the Elizabethan time were "men of grave and sober behaviour," and John Heminges and Henry Condell, who were by no means the most eminent of their kind and time—but whose function as the editors of the First Folio gave them immortal note—were by no means of light esteem. They lived in the same parish, one of them for forty-two and the other for thirty years, and Heminges was the father of fourteen and Condell of nine children. Sturdy, respectable, contented, and admirable citizens, these, in truth!

The managers of the theatres in those days were called the "housekeepers," between whom and other sharers a distinction must be drawn. According to Mr. Fleay, whose researches on the subject are valuably set forth by him, the "total gains" account of a theatre were kept separately from the takings at the outer entrance, and included all charges for galleries, boxes, rooms, seats, stools, etc. Half of these "whole gains," excluding the entrance money, belonged to the "housekeepers" only, while the other half and the entrance money were apportioned among all the sharers, whether housekeepers or actors.

Boy actors in those days were brought up by the "housekeepers" as apprentices, and if able and industrious, in good time themselves became men of substance. Heminges and Condell, who began as apprentices, rose to be actors of quality, and afterward were fellow "housekeepers" with Shakespeare and Burbage.

The *Chicago Times-Herald* steals the sample "coon" song which recently appeared in the Callboy's column of *THE MIRROR*, printing it without credit, as if it were the production of a Chicago intellect. The Callboy articles are written exclusively for *THE MIRROR*, and are not intended to help out newspaper space-writers, unless these gentlemen care to extend the courtesy of a grateful credit.

ONE WAY TO PUT IN THE SUMMER.

E. P. Sullivan, T. C. Howard, and George E. Gouge have been enjoying a Summer cruise in Captain Sullivan's little yacht *Ingomar*, off the New England coast, running in at Bar Harbor, Portland and other places, and dodging such big craft as W. H. Crane's sailboat. Mr. Gouge, who is William Barry's business manager, recommends this sort of sport for vacation time. He says: "Find four genial fellows, put in about fifty dollars each, and buy a small yacht. For this amount you can get a very good one down East, second hand, of course. One or two of the boys must know how to sail a yacht. Take along an oil stove, cooking utensils, and a few pieces of crockery, and you have a nice, comfortable home for the Summer. You can start from Boston and beat along shore, stopping at every port as you please, seeing the loveliest scenery along the coast of Massachusetts and Maine, which is noted for the best in the country."

A BOOK FOR CYCLING WOMEN.

"Bicycling for Ladies," by Maria E. Ward, published by Brentano, New York, is a comprehensive treatise on wheeling in all its phases, overflowing with helpful information, most of it quite as applicable and valuable to the wheelman as to the wheelwoman. The author, unlike most writers upon cycling matters, appears to be herself a practical, intelligent cyclist, as is plainly evidenced by her remarks upon hill-climbing, and upon the so-called "scorching" position, both universally condemned by the writers who know little or nothing about real wheeling. There are no end of suggestions for novices, much easily understood advice concerning the mechanical aspect of the bicycle, and many sensible remarks upon rational dress and training. The work is issued in handsome style with ornamented cover, rough edges and gilt-top, and is profusely illustrated with pictures of pretty cyclists and drawings of the different parts of the bicycle.

THE FRANKFORD MUSIC HALL BURNED.

The Music Hall, Frankford, Pa., was burned early in the morning of July 28, the loss amounting to \$25,000, partially covered by \$15,000 insurance. The house was owned by a stock company, and managed by William B. Allen, who believes that the fire was of incendiary origin. Two suspicious characters are under arrest. The theatre was opened five years ago by the Kimball Opera company, and was to open for the season on Aug. 31 with the Lees, hypnotists, followed by Mabel Paige. All contracts for the coming season are canceled, as it would be impossible to rebuild in time to keep any of the bookings made. Manager Allen, whose office (papered with his famous collection of 250,000 postage stamps) was not burned, but much damaged by smoke and water, places his individual loss at \$18,000.

MYRA COLLINS'S LITTLE PLAYMATE.

An amusing incident recently occurred in an up-State town during the Myra Collins company's engagement. Myra Collins sang the popular song, "Won't You Play House With Me," and a little child in a front seat imagined that she was specially invited "to play house." Next morning she appeared at the hotel with an armful of toys, fully prepared to carry out literally the words of the song. She seemed rather crestfallen when she learned that Miss Collins was too busy that day "to play house," but, with child-like confidence, she said she would call again.

MAPLESON'S IMPERIAL OPERA COMPANY.

The full list of principals engaged for the forthcoming season of the Imperial Opera company, under direction of Col. J. H. Mapleson, is as follows: Prime donne soprani: Madame Hardickee Darclee of the Imperial Russian Opera and the Royal Opera, Madrid; Louise von Ehrenstein of the Imperial Opera, Vienna, Regio, and Turin; Susan Strong of the Royal Opera, Covent Garden; Mlle. Toulinguet, Mlle. Du Bedat, and Madame Guiseppeina Huguet. Prima donne mezzo-soprani and contralti: Madame Parisi of La Scala, Milan, and Apollo, Rome; Mlle. Renée Vidal, of La Scala, Milan; Mlle. Julie de Cre of the Theatre de la Monnaie, Brussels; Madame Maysenheim of the Australian Opera House; and Madame Scalchi. Tenors: Signor Durot, principal tenor of the Russian opera; Signor Randaccio of the leading Italian theatres; Signor Gino Betti, Signor Olivieri of La Scala, Milan, and Signor De Marchi, the eminent Italian tenor. Baritone: Signor Ughetto, Signor Alberti, and Signor De Anna. Basses: Signor Dado; Signor Terzi of La Scala, Milan; Signor Borelli of the principal Italian theatres; and Signor Lucenti. Giordano's highly successful new opera, *Andrea Chenier*, will be produced under the personal supervision of the composer.

SHAKESPEARE'S FEMININE NAMES.

The *Philadelphia Ledger* prints an alphabetical list of the names of women in Shakespeare's plays, as a hint to mothers searching for names for their baby girls, and suggests that the list offers a pleasing variation of the Dorotheas, Mauds, Lilies, Gwendolyns, Ninas, and Florries one so frequently comes across. This is the Shakespeare list: Adriana, Emilia, Alice, Anne, Andromache, Beatrice, Bianca, Blanch(e?), Bona, Calphurnia, Cassandra, Celia, Ceres, Charmian, Cleopatra, Constance, Cordelia, Cressida, Desdemona, Diana, Dioneysa, Dorcas, Eleanor, Elnor, Elizabeth, Emilia, Francisca, Gertrude, Goneril, Helen, Heleva, Hermione, Hermione, Hero, Hippolyta, Imogen, Iras, Iris, Isabel, Isabella, Jaquenetta, Jessica, Joan, Julia, Juliet, Juno, Kate, Katharina, Katharine, Lavinia, Lucetta, Luciana, Lychorida, Margaret, Margery, Maria, Mariana, Marina, Miranda, Mopsa, Nerissa, Octavia, Olivia, Ophelia, Patience, Paulina, Perdita, Phebe, Phrynia, Portia, Regan, Rosalind, Rosalie, Sylvia, Tamora, Thaisa, Timandra, Titania, Ursula, Valeria, Venus, Viola, Violenta, Virgilia, Volunnia.

THE OLD LIAR AND THE NEW.

There is a possibility that Alexandre Bisson's farce, *The Liar*, which Charles Frohman is to produce at Hoyt's, will be rechristened. The same title was used many, many years ago by a certain Mr. Foote, and his play is regarded by students of English dramatic literature as a classic. Recently it was revived in London by Arthur Bourchier, and its success was great enough to warrant Mr. Bourchier's announcement that he would include it in the repertoire which he will present on his visit here next Autumn. With two Liars in the field, some disparaging comparison is inevitable; and Foote's comedy, having stood the wear and tear of many years, is not likely to come off second in the contest. In a brief comment on this issue, the *Spirit of the Times* warns Mr. Frohman "not to put his Foote in it."

THE TABERS RETURN.

Robert Taber and Julia Marlowe-Taber were passengers on the *Burgoyne*, which arrived from Europe last Sunday. They have been spending their vacation in Italy, lingering several weeks in Verona and Florence. There was a purpose in this, for the Tabers are next season to appear in a stage version of *Romola*, written especially for them by Elwyn Barron. The scenery for this is now being designed by Charles A. Platt, author of "Italian Gardens." *Romola* will be produced at the opening of the Tabers' season in Milwaukee, Sept. 7.

THE DATE OF BOOTH'S DEATH.

A communication from Walter Fessler, published last week, called attention to an error in the first edition of William Winter's "Life and Art of Edwin Booth" wherein the date of Edwin Booth's death was given as June 8, 1893, and remarking that the date should have been given, June 6. Edwin Francis Edgett, dramatic editor of the *Boston Transcript*, writes that a change appears in the revised edition of Mr. Winter's book which says: "His death occurred at 1:17 o'clock on Wednesday morning, June 7." This statement is correct.

WILLIAM COURTLEIGH'S STOCK SEASON.

William Courtleigh's Summer stock company closed their successful season in the lake country July 25, having made themselves prime favorites at every point visited. The members have all reached New York, excepting Mr. Courtleigh, who, with his family, is enjoying a trip on the lakes, not expecting to return to this city before Sept. 1. The company: W. H. Crompton, Hudson Liston, Frank Kendrick, Robert McWade, Jr., Erroll Dunbar, Frank Beamish, Olive White, Una Abell, Genevieve Reynolds, Helen Cross, and Maude Rose.

POTTER AND BELLEW IN AUSTRALIA.

A grand ovation was accorded Mrs. Potter and Kyrle Bellew upon their return to the Australian stage, at the Princess's Theatre, Melbourne, June 6. The newspapers record an unusual demonstration in honor of the popular players, who had been absent six years, and their capable company. As *You Like It* was chosen for the initial performance, and the praise of the press was unanimous and unequivocal. A most prosperous season at the antipodes seems more than assured.

PROFESSIONAL DOINGS.



John Landers Stevens is a young leading man who has played more parts in a few seasons than the average actor plays in years. His spirited work as the heroes in melodrama at the Alcazar, San Francisco, won for him the highest commendation in his native city, the *News-Letter* saying: "John Landers Stevens, the new leading man who played Harold Armitage, is an acquisition to the company. He acts with an earnestness and finish and a degree of naturalness that are as agreeable as they are rare. His voice is round and musical, and there is intellect in his handling of the lines." Mr. Stevens played a wide range of heavy roles in the support of Frederick Warde last season, the *New York Herald* singling him from the entire cast for his performance of King John in Runnymede. The *Brooklyn Standard Union* said of this part: "John Landers Stevens produced a fine specimen of the heavy villain." Mr. Stevens has received several offers since arriving from San Francisco last week, but is only considering such as includes the engagement of his wife, Fanny Gillette.

George Tryon, proprietor of the Hotel Menagerie, Boothbay Harbor, Me., writes that a New England repertoire company called Barrymore, Church and Darley's, numbering sixteen people, recently played to poor business in his town, their first stand, and then left, owing him \$800. They then visited Gardiner with bad luck, and went to pieces at Augusta. Church was supposed to be their backer. Mr. Tryon asks: "Is there no redress for kind-hearted hotel men that offer support to such organizations?"

An enjoyable entertainment and Summer night's festival was given by the Billy B. Van Association at Henderson's Pavilions, Bowery Walk, Coney Island, Monday evening. Prof. Ed. Miller and his Indian orchestra furnished music, and the officers were Patrick H. Sullivan, president; John Healey, treasurer; Fred Mayers, King's body guard; T. W. Rowan, vice-president; William Walters, corresponding secretary; James Burke, financial secretary; Phil Schweickert, Jr., sergeant-at-arms. It was the second annual ball of the association, and proved a thorough success.

Eleanor Victoria Martinez, who was a flower girl in *Little Christopher*, was romantically married recently to Ralph Tousey, son of John E. Tousey, a wealthy Brooklyn man. The groom's parents opposed the match because of his youth, but are said to have become reconciled.

Antoinette Szumowski, who enjoys the distinction of being the only pupil that Padewski ever cared to take under his wing, is announced to be engaged in marriage to J. Adamowski, of the Boston Symphony orchestra. Szumowski is an accomplished pianist.

Charles Yale is said to be negotiating with Bonnie Russell, the young dancer, for his productions.

Verner Clarges's services are in demand for indoor performances of *As You Like It*. Twice within two weeks he has appeared as Adam in Shakespeare's charming comedy, once at Glen Cove and last Saturday at Asbury Park in the all-star cast.

The company engaged by J. D. Calder for William Calder's production of *Arthur Shirley* and Benjamin in Landeck's *Saved From the Sea*, will include Albert Lang, George Larsen, J. E. Gilbert, Frank Hardy, William Hume, Mrs. Kate Clinton Medinger, Gertrude Palmer and Henrietta Lar der, who has been re-engaged for the role of Nancy, which she originated with such success. The tour opens at Springfield, Mass., on Sept. 5.

Edward Garole and wife (Emma Myers) rejoin A Milk White Flag for their third season Aug. 24. They have rested three months at Atlantic City.

Ormond H. Butler, late manager of Harmanus Blecker Hall, Albany, has been chosen to succeed William R. Williamson, resigned, as manager of the Taylor Opera House, Trenton. Mr. Butler has been actively associated with the theatre for nearly thirty years, and has been connected with such prominent people as Edwin Booth, Madame Janaschek, George Rignold, Shook and Collier, A. M. Palmer, Buffalo Bill, Evans and Hoey, Joseph Jefferson, and Alexander Salvini.

ONE OF W. H. THOMPSON'S EARLY HITS.

W. H. Thompson, who is to play his original part of the Esquimaux guide in the coming production, Under the Polar Star, at the Academy of Music, told a MIRROR reporter last week an interesting story of how he made his hit in the first production.

"It was out in 'Frisco, about a dozen years ago," said Mr. Thompson. "The authors of the play were Clay Greene and David Belasco. They wanted to get the piece on, and they wanted it to make a hit. But they couldn't get anyone to play this part of the Esquimaux guide, a sort of compound of Wahnetee and Man Friday. I had been playing out on the Coast, and was about to return East, when Mr. Greene came to me personally and begged me to stay. I knew that the stock had been doing a very bad business, and I was a little doubtful about where my salary was to come from. 'Don't be uneasy about that,' said Mr. Greene. 'We'll pay you out of our own pockets if you'll only stay.' And they did."

"In the cast were a lot of old-timers—Dan Harkins, C. B. Bishop, McKee Rankin, Frank Mordant, and others. All of them had refused this part of mine. They didn't see any 'fat' in it, they said. The authors, however, were sure that it would develop well if it were played with care. So I took the part home to my hotel and studied it carefully. Then I bought all the books on Arctic life and Arctic discoveries that I could find in 'Frisco. And though none of these books helped me in any concrete way, they gave me the necessary atmospheric spirit."

"The only bit of 'fat' in the part was the death of the Esquimaux, who is killed defending the hero, whom he worships like a dog. At rehearsals I did not fully realize how much could be made of this scene, and it was not till the very night of the performance that its possibilities dawned upon me. I came off the stage after my first scene and was drinking a cup of water in my dressing room when Mullaly, the orchestra leader, happened to pass me. I stopped him. 'I'm going to die a new way to-night, I said. 'How about the music?' he asked me. 'All you've got to do,' I answered, 'is to play any kind of tremolo. Just follow me—any old shiver-and-shake stuff will do.' Upon my word I went on the stage with no very clear idea myself of what I was going to do with the scene. It all came like an inspiration."

"I showed by gesture the Esquimaux's willingness to die for his master. Then when the shot was fired and the poor fellow lay dying I made the audience see that he was thinking of his Arctic home. With returning consciousness, I made him look up at the hero with grateful, loving eyes, and just as he was about to express his love for him, roll over dead. Of course I can't describe it all to you. I elaborated it in a hundred little details."

"Did the audience like it? Well, they gave me a small ovation. And next day the critics credited me with the hit of the piece. They said that in costume, make-up, and detail I was perfect. The old-timers in the cast with me were a trifle disconcerted. Some of them felt sore, and wanted the authors to cut down my scene. But there wasn't a more pleased man than McKee Rankin. He didn't begrudge me the hit, and came to thank me for pulling them out of a hole. You see, business had been so bad that when the piece proved a go it was like a god-send to them all, and the ghost walked regularly."

"Do I think the play will duplicate its early success here next month? Most decidedly. But I don't know whether I'll repeat my old hit. If I have a leader like Mullaly, who can follow in the same sympathetic way, I think I'll be all right—at least I ought to."

LEWIS MORRISON'S COMPANIES.

Lewis Morrison's Personal Eastern company for next season is completed as follows: Florence Roberts, Mrs. Nelson Kneass, Misses Bertelle, Armsby, and Brooks; Messrs. White Whittlesy, Lorimer Johnstone, Platt, Trimble, Taylor, Norrie, Goudreau, Gilbert, Cypher, Sauter, Michaels, Nickerson, Ludlow, and Lewis Morrison. The company includes a quartette of male singers and a sextette of mixed voices, besides electricians, mechanics, and carpenters—26 persons in all. In addition to Faust they will play The Indian, Yorick's Love, and Richelieu. Rehearsals begin Aug. 3 at Peekskill. E. J. Abrams is manager and Mr. Wilkins, treasurer.

Lewis Morrison's Western Faust company is also complete. It includes Maud Dudley, Mrs. Tapscott, Miss Macdonald, Miss Rische, Errol Dunbar, Ward Renssler, Edward Wade, L. J. Hall, Alex. Cameron, Ollie Hood, Messrs. Brown, Sweetman, and Martineau, and quartette of male singers, with electricians and mechanics. E. J. Abrams, manager.

HILLIARD AND THE NOBILITY.

Robert Hilliard will sail from London on the St. Louis a week earlier than he had at first contemplated. He writes his manager, Frank L. Perley, that there can be no question of the London hit of Richard Harding Davis's one-act play, The Little Girl, in which he appeared at the Court Theatre. On the last night of the piece he was paid a very decided compliment by the nobility who attended. In the audience were the Duchess of Marlborough, the Princess Elizabeth, and Princess Frederick. Rarely does royalty deign to come to a curtain-raiser, but they did Mr. Hilliard this honor. They were seated in their private box long before he made his first entrance as Van Bibber.

THE MURRAY HILL FOR COMBINATIONS.

The rumor that Frank Murtha intends to open his new Murray Hill Theatre with a stock company is authoritatively denied. Most, and probably all of the first season will be given over to productions by high-class combinations, a stock company being only a possibility of the future.

THE DECLINE OF LONG RUNS.

For the last three years a wall has been wafted abroad from the managerial offices anent the number of productions necessary to fill out a season at a metropolitan stock theatre. The reason for this is easily seen. Each separate production is as complete and expensive as were the original stagings of dramas whose success was so marked that an entire season could be run out without a change of bill becoming necessary.

At several of our most fashionable theatres, celebrated for their earlier successes, from four to eight elaborate productions are made in a single year; yet if we look into the matter what do we find?

The first year of Daniel Frohman's management at the Lyceum brought out The Wife, which ran with tremendous success until the end of the season. The next Fall, The Charity Ball achieved an equal success. Both of these were sterling plays of American life in which action was the most important element. The character drawing was subordinated to the plot, not the plot to the delineation of character.

From a house of misfortune, the Lyceum became a theatre of success. Gradually the policy of the house changed. English plays took the place of American work. In these the development of strange phases of human nature was the dominant factor, and, as this peculiarity became more and more marked, just so did the length of the runs shorten. A beautiful example of the modern English dramatist's art, The Case of Rebellious Susan, ran less than two months. The climax was reached in an airy trifle frothed up from a French masterpiece, spun of eccentricity, shortened and refined for the American public, entitled Fortune, which ran for two weeks to empty plush. Then, with the opening of the new season, came the spirited romance of Anthony Hope, cast in theatrical form by Edward Rose. What was the result? It ran to crowded houses for months; then the return of the stock company with a repertoire of new English character comedies brought business to a low ebb, and The Prisoner of Zenda was revived, with young Hackett in Sothorn's part, and finished the season as triumphantly as it had begun it.

The play is one of action and romance, crowded with emotion, stirring incident and interest. The plot is the secret of its success. Away with the missing angel of Jones's Mike! Let Bohemia be itself, unmourned, to its quarter in its native city! The benefit of Pinero's misgiving is not felt when "the king can do no wrong." The play is the thing, and the thing of the play is its plot!

Will the Messrs. Frohman continue in this line of romance and rapid action? Probably not; but just as sure as the public is to flock to see unfolded the thrilling story of Rudolf Rassendyll, will it stay away from the English dramatist's analysis of post-divorce court emotion, and plays of a kindred nature.

The Heart of Maryland has placed all concerned in its production on the high road to fortune. A melodrama! True, but one that interests the playgoer, stirs his emotion, and arouses his enthusiasm to applause. A play of action, not character. The Second Mrs. Tanqueray disgusts, John a-Dreams is unfit for notice, but The Girl I Left Behind Me earns a fortune. The Benefit of the Doubt fails in our most brilliant theatre. Can we not draw a moral?

Give us action, romance, and emotion in place of epigrams, too microscopic character drawing, and pedantic sermons. With the former will come our old-time long runs—the theatres will be crowded, our dramatists be wealthy, and our managers prosperous.

The thing of the play is the plot!

THEO. BURT SAYRE.

AMONG THE DRAMATISTS.

Alice E. Ives has just completed a new comedy called All For a Girl, which Manager W. A. Brady thinks of producing next season. She has also submitted to him the scenario of a local melodrama. Another recent work of Miss Ives is a romantic play of the French revolution called Lavarre. This has not yet been placed. The Village Postmaster, which was written in collaboration with Jerome Eddy, promises to be one of the winners of the season. The same authors are now at work on another American play, to be called '76.

Howard P. Taylor has completed a spectacular play, Snow Flake, which W. A. Brady will produce season after next.

Howard P. Taylor's Sinless Sinners will be first produced at the Girard Avenue Theatre, Philadelphia, next month. Harry Davenport assuming the principal character, that of an eccentric consumptive. The play humorously treats of the inharmonious of young married life. Mr. Taylor is outlining another comedy based upon the all-absorbing financial question, and showing how thoroughly it is not understood by the masses, yet how the masses think they know all about it. The subject will be handled in a jocular vein.

Edmund Day, who has lately turned his attention from story to play writing, has just finished a one-act play entitled, The Last Witness. The action takes place in an Arizona town. The comedy centres around a piano, which has been purchased by one of the miners in order to out-rival a neighboring camp.

William O. Johnson, author of Vassar, is now at Newport studying the fads of the swell set. He will try to reproduce these in the new play he is writing for Ward and Vokes.

Charles Frohman has made a contract for a new drama by Wilson Barrett and Elwin A. Barron, the Chicago journalist, who is located in London. The play is to be ready by Oct. 31. The scenes are laid in New York and London. It is in four acts, and accepted for production in London at the Lyric Theatre.

IN SUMMER PLACES.

In the ancient village of Sheephead Bay the following professionals are spending the Summer: John Braham and family, Frederick Dargfield the scenic artist, and wife, William Parry, the stage manager of the Metropolitan Opera House, and wife; Fred Eustis and wife; Charles Danby, the English comedian; Camille d'Arville, Lon Weed and family, Philip Shea, Ben Tuthill, Frank Mosseman, and George Wadleigh.

Eva Byron, who will play the Countess Karst, chef in Darkest Russia next season, is spending her vacation at the Highlands.

Among the professionals summering at Syracuse, N. Y., are Barry Johnson and wife, Charles E. Daniels and wife, George Chenet and wife, Harry J. Richings, Clarence Bill, Will Drake, Lute Vroman, Percy Kingsley, Henry J. Yorkey, Harry Levy, Will Daniels, Ed. Trautman, Charles Riegel, and Florence Huntley. They enjoyed an outing July 23, when the professionals defeated a non-professional baseball nine by a score of 7 to 5.

Florence Myring is spending the Summer at the Hotel Clifton, Patchogue, L. I. She will return to town the end of August.

W. S. Butterfield, general manager for Charles E. Blaney's enterprises, having completed the bookings of A Baggage Clerk, and A Boy Wanted, will rest at Asbury Park, accompanied by his wife and babe.

Among recent professionals arriving at Mount Clemens were J. J. Callan, Sam Robinson, the Philadelphia bill poster, and Billy Gray. Mr. and Mrs. Lon Hudson, of Kansas City, celebrated the first anniversary of their marriage at Sadie Hassan's cottage July 17. The entire theatrical colony was present, and an enjoyable evening was spent. The couple received very handsome presents. Charles J. Ross was the toast master, and the Opera House orchestra furnished the music. Other recent arrivals are Dan Daly and family, Matt Green, the contortionist and Murry Woods. Manager Ed Stair and George Nicolai spent Sunday before last at the Spings, and Julie Keen, of the Buffalo Bill Show, was the guest of Charles W. Young early in the week. Dick Hume has accepted a position as door-tender at the Third Avenue Theatre, New York. He has been notified to report Aug. 15.

D. W. Truss is fishing in Lake Champlain.

Otis Harlan, who arrived on the Bretagne a week ago last Saturday, left town immediately for Bayside, L. I., where he will spend the rest of the Summer.

Gus Bothner and wife are at Sea Cliff, where they are entertaining many of their professional friends.

George Purdy, for many years musical director of the Boston Museum, his wife (Helen Dayne), pianist and vocalist, and John S. Cox, flute soloist, are furnishing the music at the Tremper House, Phoenixia, N. Y., during the Summer.

Mortimer M. Thiese, lessee and manager of the Metropolitan Theatre, located at 1421 Street and Third Avenue, in the Borough of the Bronx, Greater New York, has taken a cottage for the Summer at the Clarendon, Saratoga Springs.

Vida Keane, recently soubrette with Ford's American Hero, is visiting at Newark, O. She soon goes to Charleston, S. C., where she joins a party to come to New York by steamer.

Little Lola Dryden gave a concert at the Deer Park, Md. Hotel, July 26, scoring with Alb. H. Fitz's new song, "That's What I Want Santa to Bring." Others at Deer Park were Frank Callahan, W. H. Dryden, Manager White, of Cumberland, Fred Truesdell, Managers Sims and Schrier, of Annapolis, and Mrs. Lillian Dryden.

The Atlantic City Colony includes Helene Mora, Helen Roberts, Susie Drake, Bonnie Russell, John Jermon and wife, Henry E. Dixey, Thomas Dempsey, Jarow, Billy Adams, Charles L. Davis, Signor Giannini, William Armstrong, Walter Talbot, James Bradley, John Walsh, Frank Moran, John L. Carncross, Lew Simmons, Ed Slocum, James McCool, William Voltz, Billy Rice, Harry Lockwood, Milton Aborn, and Bob Watt.

Hattie E. Schell is at Bethlehem, N. H. Gertrude Liddy is with the Atlantic City colony.

Etienne Girardot is summering at the Ruisseau in the Adirondacks, where are also Martha Morton, Beatrice Moreland, and Mr. and Mrs. Albert Chevalier.

Dorothy Kent has gone to her Summer house at Haverhill, Mass. She has just closed an engagement for the leading soubrette role in Oae of the Finest for next season.

Robert Stedart, dramatic editor of The Monthly Illustrator, is spending the month of August at Lake Hopatcong.

Passie M. Lester, prima donna of A Trip to Chinatown, is at P. Ant o' Woods, N. Y., where she remains until her season opens in Boston. She has given several concerts at the Seaside Auditorium, which seats 8000 persons.

Floy Crowell is at South Dartmouth, Mass.

A ball game was played at Mt. Clemens, Mich., July 23, by the members of the theatrical colony for the benefit of Grace Episcopal Church, of that city, in recognition of kindly services rendered the colony by the rector of the church.

Two teams were organized, and styled The Tragedians and The Comedians. The battery for the Tragedians was Otis Shattuc and Ed Alburus, and the balance of the team included Frank Campan, J. C. Lewis, Ned Lang, W. F. Crossley, Will A. Lang, Harry Kelly, and J. J. Dougherty; while the battery for the comedians was Happy Ward and Charles A. Marvin, with Joe Kelly, Charles J. Ross, W. C. Cameron, George Jenkins, Charles Sharp, Dan McEvoy, and John T. Kelly in the field. Fred Hallen and Sparrow, the juggler, sold score cards; Charles W. Young

was umpire, and the veteran, Nick Norton, was on the gate. Beside the ticket-taker was a large banner reading: "Everybody pays to-day, including the players." The costumes were very funny, but not so funny as the playing. In the second inning, Charley Ross was struck on the arm by a pitched ball and started to take a base on the strength of it, but was called back to the bat, as the umpire decided that the batter would have to be struck in the face with the ball before he was entitled to a base. Harry Kelly started for a fly ball that was coming his way in the fourth inning, and caught it in his hat. It was a good catch, but Kelly spent the rest of the day trying to squeeze things with Bill Cameron, who owned the hat. There was a large and well-pleased audience, as the game was a laugh from start to finish, and a handsome sum of money was handed to the rector of the church.

Allen Wiley, who will manage the tour of Nettie Bourne, is at his Summer residence, Hadlyme, Conn.

Manager Charles G. Allen and Bessie Taylor, of The Ensign company, have left town for Lake Bosham, Conn., where they will spend the next two weeks.

Edwin Booth Tilton and his wife, Edith Fawcett, are summering at Bath Beach preparatory to the opening of Carl Haswin's tour in A Lion's Heart. Mr. Tilton will stage the production.

Judith Bordeaux, 1st season with Charles Frohman's forces, is summering at Avon-by-the-Sea, N. J., where she will have charge of the Professional Fair given by the Summer colony for the Home of Crippled Children on Aug. 7. Miss Bordeaux will also give a series of dramatic readings for the same charity.

A company of New York players summering at Litchfield, Conn., presented a new three-act comedy, A Breach of Promise, by Frederick Summerfield, at the Opera House, July 31, before a fair audience. The interest of the comedy centres upon the misunderstanding of the wishes of John Bluster regarding the marriage of his son. There are two sham marriages, no end of complication and counter plot, but the story of the comedy is clearly told during the action of the play. The three acts are divided into The Promise, The Breach, and The Breach of Promise. Following was the cast:

John Bluster	Frederick Summerfield
Seth Ruster	R. C. Bennett
A. Newsoms	W. H. Turner
Thomas Bland	John W. Cope
Rev. Mr. Spouter	W. H. Wheeler
Theresa Bland	Della Clark
Theresa Bland	Ada Craven Cope
Clara Ainsworth	Gussie Heller

Albert Hardy is summering at Torrington, Conn.

Lillian Russell is resting at Edgemere, Long Island.

The wife and daughter of B. D. Stevens, manager of the De Wolf Hopper company, are summering at Oceanic, N. Y.

SAID TO THE MIRROR.

EDWIN WAYNE ENERY: "I enjoyed a most delightful fortnight's outing, with a company of congenial spirits, near Bay Ridge, Md., all on 'bikes,' except two, who had to walk several miles to get punctures repaired. One of the party managed to secure a copy of THE MIRROR, and we all had to fight in order to get so much as a squint at it."

FRANK E. MORSE: "THE MIRROR reaches me regularly in the fastnesses of the White Mountains. I could not do without it—would much sooner lose three square meals any time."

HARRY CLAY BLANEY: "In securing O'Neil and Sutherland for A Boy Wanted, I had to compete with the offers of six prominent managers who were after them, and I consider them a strong addition to our company. They will play important parts in the new piece."

WALTER KENNEDY: "I wish to deny the report that I have been engaged to play the part of the Giant in Jack and the Beanstalk. I shall star the coming season in Samson, Virginius, Othello, and Damon and Pythias."

MATTIE VICKERS: "The statement that my company, under the management of Fred. G. Conrad, stranded at Washburn, Minn., is untrue. There was some understanding between him and his agent, and the company was brought back to Chicago, with all salaries paid and every one satisfied."

A. L. FANSHAW: "Again I ask the authors of Lillian Russell's new opera to change their title. An American Girl, to which I have full rights, and I learn that their heroine is to enter on horseback, as she does in my play of the same name. I shall play my drama in the East this season, and do not want managers to accuse me of stealing because I may be a lesser light."

EDWARD C. WHITE: "The Other Man's Wife contingent have been assembled in New York. I have just returned from my vacation on Cape Cod. Bert Coote and wife came from Chicago, and Nick Long from San Francisco. Our season opens August 17, and I am sure The Other Man's Wife will have a pleasant and successful tour."

LOUISE SYLVESTER: "I am most pleased with my advertisement in THE MIRROR. I have received an offer to originate a part in a New York trial performance during August, and feel sure that my little card will pay for itself, as it has always done when inserted in THE MIRROR."

CHARLES E. RIDE: "It looks as if the coming season would go hard with the majority of companies on the road. And if the Bryan party gets there, I think the bottom will fall out of the business altogether."

J. D. CALDER: "I have just received a cable from my father, who produced In Sight of St. Paul's at the Princess's Theatre, London, on Saturday evening last, which reads: 'Spanlife, N. Y.: St. Paul's. Eureka. Enormous success. Company six, Vane four, self three calls, and Panther's Den. W. Calder.'"

SCENIC ARTISTS' OUTING.



HARLEY MERRY.

The pretty little cottage of Harley Merry, which nestles in the midst of a grove on the shores of Jamaica Bay, Long Island, was the scene of a very enjoyable gathering on Sunday last. The members of the Protective Alliance of Scenic painters of America went from New York to Mr. Merry's place early in the morning and spent the day eating, drinking, sailing, rowing and enjoying themselves in every way.

A prettier place for an outing could not be found. The picturesque cottage, which was designed and built in Mr. Merry's studio, is situated on a knoll sloping down to the water's edge. A large tent was erected on the lawn, and under this a bountiful repast was served by Mrs. Merry, her charming daughter Mrs. George Kennington, pretty Miss Chambers of Flatbush, and little Addie Merry.

The afternoon was spent most happily. The only accident that occurred was the upsetting of one of Mr. Merry's sailboats, in which two of his young assistants were making their first attempt at navigation. They escaped with a good ducking.

Supper was served in the pretty dining-room, and, as the evening shadows gathered, the men discussed plans for perfecting their organization. They finally adjourned to the lawn, which was illuminated with Chinese lanterns, and smoked long clay pipes filled with a choice brand of tobacco, purchased especially for the occasion by Mrs. Merry.

The guests finally departed, after expressing their great gratification to Mr. and Mrs. Merry for the very pleasant day they had enjoyed.

Those who were present included John Rettig, Elmer Swait, John Rough, Frank Platzer, Richard Marston, Harry Byrnes, Seymour Parker-Yehon Mohn, David Weill, Aug. Volz, Crosby Gill, Moses E. Bloom, John Quinn, Henry Myers, Hugh L. Reid, John A. Merry, Fred H. Merry, Charles Von Runk, George Kennington, Edward Broughton, Louis Steers, and Harley Merry.

A FAILURE AT ASBURY PARK.

Shakespeare's As You Like It, performed at Asbury Park last Saturday night by an all-star cast, appears to have been an artistic success. From the pecuniary standpoint, however, it seems to have been as profound a failure as if it had been given there in the month of January. The receipts are estimated to have reached something like \$800—a very insufficient sum to meet the expenses of such a production.

George C. Tyler, under whose management the play was presented, is held responsible. The actors engaged stopped at the Coleman House, and before the performance began several of them demanded an advance payment. Marie Wainwright, the Rosalind of the cast, secured \$100, Robert B. Mantell, the Orlando, \$100, Thomas Q. Seabrooke, the Touchstone, \$120, and Mrs. E. L. Fernandez, who engaged the chorus, \$130.

William Muldoon, who played Charles, the wrestler, received half-pay. Mrs. Minnie Seligman Cutting, who played Audrey, says she had arranged to give her salary to the *Herald* free ice fund, and a representative of the fund was on hand to get the money. He went away without it.

James T. Powers, the William, remarked cheerfully: "This was my first Shakespearean essay. The first time I did Shakespeare, Shakespeare did me."

Most of the company claim to have paid their own hotel bills. Tyler had, they allege, promised to pay them. The other bills run up to something like \$1,200 or \$1,500.

MANAGERS MEET TO ORGANIZE.

At Hoyt's Theatre yesterday afternoon a meeting of managers was held for the purpose of forming what is to be known as "The United Theatrical Managers' Association of America." The meeting was called to order at 2 o'clock by W. A. Brady. The following officers were then elected for temporary organization:

Frank McKee, chairman; A. J. Spencer, secretary; A. A. McCormick, treasurer; Jack Hirsch, newspaper representative. A committee was appointed to arrange for permanent organization, and will hold its first meeting on Thursday afternoon reporting to the association next Monday. The committee selected to arrange for permanent organization is as follows:

Al. Hayman, Charles Frohman, Eugene Tompkins, A. M. Palmer, H. C. Miner, Joseph Brooks, W. A. Brady, Henry Greenwall, Thomas H. Davis, M. K'law, W. R. Hayden, Augustus Pitou, G. H. Primrose, William Harris, W. D. Mann, Tony Pastor, Joseph Weber, Henry E. Abbey, D. F. Bloom, T. E. Mico, Jacob Litt, Ed. Rosenbaum, A. Q. Scammon, A. J. Hughes, P. Slocum, and Gus Hill.

AN IRRESPONSIBLE PIRATE.

George C. Denton writes from Montrose, Pa.: "Ellinwood's Players played here week ended Aug. 1. Their paper consists of pick-up lithographs of A Cracker Jack, The Prodigal Father, She, Dr. Jekyll and Mr. Hyde, and anything else that dishonest bill-posters will sell at reduced rates. Their repertoire comprises Trilby, All the Comforts of Home (played as The Opera Singer, or A Prodigal Father), Dr. Jekyll and Mr. Hyde, The Gold King, The Devil's Mine (presented as The Fugitive), and others. I was unfortunate enough to join for a Summer season, being totally ignorant of their character, and am ashamed to acknowledge that I have remained four weeks in hopes of getting my expenses out of it. They have done a fairly good business here. Last night I asked for a small amount, but met with a flat refusal, so I closed. This is the Thomas Ellinwood who advertised two weeks ago for people, stating that 'no salary is too high, if you are worth it.'"

AT THE THEATRES.

MANHATTAN BEACH THEATRE.—Rice's Evangeline continues to draw big houses. On every fine evening the auditorium is filled, and the comedians and pretty chorus girls are warmly applauded for their work.

CUES.

Hattie E. Schell has not resigned from The Great Northwest company, but will appear in the piece at the American Theatre, Aug. 31.

The Fairmount Stock company closed a successful season of six weeks at Kansas City, July 25. William F. Owen, T. C. Valentine, Robert Lowe, Edward Mackay, Daisy Lovering and Virginia Johnson returned to New York. Henry Jewett and wife remain for a time in Kansas City.

Gus Williams has just returned from Silver Sands, the Summer home of his manager, E. J. Haasan, where he has been taking lessons in tancy swimming in anticipation of his nightly leap into the big tank used in One of the Finest, which begins its season Aug. 31. Rehearsals commence next week in this city. Among those engaged are, H. H. Horton, Frank I. Frayne, Myra C. Brooks, Dorothy Kent, C. W. Goodrich, and James Steel. Thirty-two weeks have already been booked, twenty-four being week stands.

Charles L. Walters is engaged to go in advance of John W. Isham's Octoroons. He leaves Chicago for New York this week.

Mr. and Mrs. Grandin have secured exclusive use of a strong electrical device to be employed in the storm and curse scene in Deborah.

George H. Ketcham, owner of the Valentine Theatre, Toledo, O., has leased the New Southern Theatre, Columbus, O., which opens Sept. 20.

A. W. Dingwall and Fred Peel returned last week after two months in Europe. Mr. Peel secured in Berlin two strikingly novel specialties for Mathews and Bulger's starring tour in At Gay Coney Island.

S. T. St. John and John Griffith have purchased C. A. Church's interest in the John Griffith company, and the tour of the popular young actor will hereafter be directed by S. T. St. John, Joseph W. Keeler continuing as business manager. All dates will be filled as contracted.

The initial starring tour of Mathews and Bulger will open at the Lyric Theatre, Hoboken, Aug. 29. A large company has been engaged to support the new stars, and the play, At Gay Coney Island, is termed a production by reason of its elaborate scenic equipment.

One of the scenes in Alma Lucille Roy's play, Forbidden by Law, in which she appears next season, shows a sugar mill and bagasse furnace in full operation. The machinery used will be practical, and is being manufactured expressly for the production by the Helme Machine Company.

George W. Sammis, who has managed the Brooklyn Music Hall during the Summer, left Sunday for Boston, where he has been appointed resident manager of the Columbia Theatre.

The new awning of the Peoria, Ill., Auditorium is one of the most beautiful structures in that city, being lighted by the latest electrical illuminations. Manager Augustin Neuville has booked many leading attractions.

Mark Price, who has been spending the Summer with M. J. and Mme. Carina Johnson at Mount Vernon, N. Y., has fully recovered from his recent illness.

It was announced in THE MIRROR last week that Miss Philadelphia would open the season at the Park Theatre, Philadelphia, and play five weeks. Manager William J. Gilmore says that the season at the Park will open on Aug. 31 with the Sages, hypnotists, and that Miss Philadelphia will play an engagement later in the season.

Edwin Gordon Lawrence was in town for a few days last week arranging the details of his tour the coming season. He returned to Athol, Mass., on Sunday.

A fire, originating in Argall's Opera House, Grass Valley, Cal., July 30, spread to thirty-seven other buildings, and destroyed property worth \$150,000.

A Far Rockaway dog catcher captured a black and tan canine belonging to Trixie Friganza July 31, and was menaced with arrest by the indignant actress. The dog was rescued by members of the Far Rockaway opera troupe, and restored to its owner, after she had fainted from excitement.

Kate Field's body still remains at Honolulu. No arrangements have been made for removal, although it is believed that the eventual restin-

place will be in Mount Auburn Cemetery, near Boston, where Miss Field's mother is buried.

Al. L. Dolson denies that he will be in any way connected or associated with the season of the J. H. Haverly Minstrels, which has his best wishes. Mr. Dolson has signed elsewhere, and is summering at Ontario Beach, Charlotte, N. Y.

Manager Byrne, of the Grand Opera House, Carbondale, Pa., is in New York, remaining until Wednesday. His headquarters are at 140 Broadway, where he has booked Wang, Maggie Cline, Chauncey Olcott, Andrew Mack, Keene and Hartford, Nellie McHenry, Rob Roy, Brothers Byrne, William Barry, Shore Acres, and other strong attractions.

Mattie Nichols, who played the soubrette part in A Baggage Check for forty weeks, has signed for a like part next season with Peter F. Dailey.

Manager M. W. Hanley has re-engaged H. A. D'Arcy as agent for his Robert Mantell company. D'Arcy was Hanley's lieutenant for many years in the management of Edward Harrigan.

Nettie Bourne, of Minneapolis, who will star in Leighton Baker's new society drama, My Lady Greyburn, under management of Allen Willey, left for her home last week feeling great confidence in the success of the new play and the preparations for its production.

Grant Parish has been spending the past three months at Atlantic City, managing the chutes. He sails for Europe Aug. 5 on the Paris, to remain abroad until after the presidential election. There is some talk of dramatizing his new book, "The Commune of the People."

John M. Cook leaves for Texas on Thursday in advance of McIntyre and Heath's new Southern play, Dixie Land.

Arnold Reeves, late leading man with My Jack and The Struggle for Life, has secured the sole rights to The Slaves of Gold and will take out a strong company in that play, opening at the Columbia, Boston, on Sept. 7.

Will E. Gorman will open his season with The Green Goods Man at Middletown, N. Y., on Aug. 17. John T. Hanson and Barry Maxwell will have the principal comedy roles and Edwina, the sensational dancer, will be a feature. The tour extends through to the Pacific coast.

Will Tilton has resigned the business management of James A. Herne's Shore Acres company to assume the same position with Willard Lee's In the Heart of the Storm.

Frank Wooley, the comic opera comedian, is at Atlantic City recovering from an attack of appendicitis.

Richard Gorman and J. J. Collins are preparing to take out the successful farce-comedy, Jolly Old Chums.

Charles K. French has returned from Halifax. He will go with Jacob Litt as general stage-manager for his In Old Kentucky companies.

Passie Lester goes to Boston this week to begin rehearsals with A Trip to Chinatown.

Grace Welby is engaged for juvenile and ingenue roles with Mr. and Mrs. Grandin, whose season begins Sept. 15. They are rehearsing by the sea at Patchogue, L. I.

Dick Ferris writes that Ferris's Comedians will not go out until after election, and adds: "If Bryan and Sewall are elected, I presume it will be the proper thing to make our prices 20 40 60 instead of 10 20 30."

Theresa La Mar has signed with the Rentz-Santley company to do her dancing specialty next season.

Charles P. Moore has signed with Duncan B. Harrison for Hoyt's Midnight Bell.

J. K. Adams has withdrawn from the opera company at Far Rockaway.

"English Jimmy," a London lad, who came over this Summer, has done a thriving business by making up as a tearful poor boy, and peddling watches outside the theatres. He has coached twenty local youths in the trade, and their combined receipts are not to be scorned.

William Barry's season in The Rising Generation begins at Red Bank, N. J., Aug. 21. James Manning appearing again in the opposite part to the star, and George E. Gouge acting as business manager.

Henrietta Grossman, having concluded her Denver engagement, will return to New York this week.

Maude Miller, a young leading actress, daughter of Joaquin Miller, the poet of the Sierras and author of The Danites, 49, and other dramas, has been appointed sole agent for her father's plays.

Henry Rosenberg, who has managed Oscar Hammerstein's two Harlem houses for the past seven years, joined hands with Harry Williams for the purpose of managing Maggie Cline in her new play, On Broadway, by Clay M. Green and Ben Teal. They will also send out a Bowery Girl, with Florrie West specially featured. They also have several new plays under consideration. One of them, Under Sealed Orders, by James W. Harkins, Jr., will be produced in January. This is Mr. Rosenberg's first venture as a road manager and he desires to bespeak the same attention from local managers which he was accustomed to extend to all traveling managers when he was in charge of Mr. Hammerstein's theatres.

Frederick Sammerfeld's new comedy, A Breach of Promise, which was first presented at Litchfield, Ct., July 30, was so successful that it will soon go on the road, and is now being booked.

Maude Winter is enjoying a fortnight's yacht trip to Newport and neighboring resorts. She has received several offers for next season, but is hesitating upon a tempting one by a metropolitan manager.

The company engaged for A Midnight Bell includes Digby Bell, Ed Renway, Herman Hirschberg, Edward Grace, Charles P. Moore, William Sheldon, Frank La Mon, Laura Joyce Bell, Ruth

Macaulay, Annie Ward, Olive Bender, and Leontine Starnfield. The production will be under direction of Duncan Harrison and the season opens Aug. 15.

Samuel Blair, who has made many warm friends during his connection with the American Theatrical Exchange, leaves on Aug. 30 to assume a responsible position under T. J. Boyle, lessee and manager of the Nashville Theatre.

The Schwarz Stock company is now in its ninth week at Waco, Texas, playing to large business. Twenty-four plays have been produced.

The May Frindle Comedy company, W. C. Richardson, manager, rehearsed last week and gave several performances at Kent, Ohio. The regular season opens at Warren, Ohio, Aug. 10. In the company are fourteen people, including Little Irene Myers.

Ed F. Galligan has signed for The Ensign next season.

The company for Hogan's Alley is completed and rehearsals begin Sept. 1. Novel printing is ready, and the scenery is being built and painted by Operti. The last to sign is Fred Ward, late of Maning and Ward.

Ed J. Heron and Lottie Williams left Aug. 2 for Frisco to join Morosco's stock.

Laura Burt, in her new play by H. Grattan Donnelly, The Lily of Llandaff, will originate a new stage character, a young Welsh girl, and will speak a Welsh dialect, the authenticity of which is vouched for by a Gaelic scholar, with whom she is now studying.

Clara Coleman, who has been spending the Summer in the English lake district, sailed for home on July 30.

An American Summer is the title of a new comedy which goes out early under the management of Ben Tuthill. The following have been engaged for the company: Theodore Hamilton, J. M. Colville, Horace Lewis, David M. Murray, Lawrence Marston, Fred Lander, Frank M. Keely, John T. Seigrist, Eleanor Carey, Ida Burrows, Mrs. Frank A. Tannehill, Maud Miller, and Lillian Lewis.

Louis James will open his season on Sept. 20. Louis Barrett is ill at his home in this city.

J. J. Spies is anxious to learn the whereabouts of Della Preston and William Stafford.

Eleanor Brodhay, Nera Harrison, Mrs. Argyle Gilbert, and Ada Vanden Gilbert are engaged for The Land of the Living.

James Bradbury and Joe Daly have signed with A Night at the Circus.

Bartley McCullum paid a flying visit to New York on Sunday.

Helen Beaumont, for four years at Forepaugh's Theatre, Philadelphia, returns to that house next season.

Edwin Trevar is in town for a few days this week.

Bartley McCullum was in town for a few days last week on a quest for plays. He arranged for some of Frohman's.

BARRICK.

TOUSEY—MARTINEZ.—Ralph Tousey and Eleanor Victoria Martinez, at Brooklyn, N. Y., on July 27.

DIED.

ACKERLY.—Archibald F. Ackerly, at Wading River, N. Y., July 28, aged 35 years.
HANLON.—Richard T. Hanlon, at Lynn, Mass., on Aug. 1.

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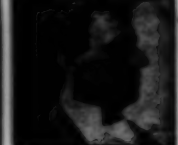
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FIELDS AND LEWIS.

To be popular with the people is the aim of every performer who makes his living on the vaudeville stage. Some achieve this popularity by dint of years of hard work, while others leap into the front rank on their first appearance and are prime popular favorites from the start. This has been the experience of Fields and Lewis, whose pictures appear above.

Al. H. Fields and Dave Lewis, after a varied experience in all branches of the profession, joined forces in the Summer of 1894, with the idea of doing a talking and singing act. They put their heads together and concocted an act which they introduced for the first time at Proctor's Theatre in Hartford in June 1894. The house was then being run on the continuous plan. They made a hit, and secured 4 ten which kept them busy for nearly four months. Late in the Fall of '94 they joined Tom Mico's City Club in Philadelphia, to strengthen the show for a week, and made such a hit that Mico immediately engaged them for the rest of the season.

The Summer of '95 was pleasantly and profitably spent on the roof gardens of Madison Square and Koster and Bial's, at both of which places they renewed their success. While in New York they attracted the attention of those far-seeing managers, Weber and Fields, who engaged them for Russell Brothers' Comedians. They traveled with this organization all of last season and made a pronounced hit everywhere the company appeared, closing the olio at every performance.

At the close of last season they went direct to San Francisco, where they played a long engagement, followed by a similar one in Los Angeles, making a genuine hit during the entire engagement. Since their return they have appeared only at Proctor's two houses and at the Madison Square Roof Garden. Their time is filled for the Summer at these places.

Next season they will be with Weber and Fields' Vaudeville Club. Besides doing their specialty they will manage the company for Weber and Fields.

These comedians have a system of work which always results in bringing big laughs from the most unresponsive audiences. They are, unlike a great many teams, equally clever, and they know no such thing as "teeding." Their gags are about equally divided, so that each one gets every second laugh. Their humor seems very spontaneous, and in fact they often crack jokes at each other's expense on the spur of the moment, which are vastly funnier than their cut-and-dried witticisms.

The parodies they sing are very amusing, and as they write them all themselves they have the exclusive use of them, which is a great advantage in these days of copyists and imitators. They have originated a great many gags which have become worn at the edges through constant use by other performers, so that they are kept busy devising new jokes and new twists to the old ones, in order that their reputation for novelty and originality of method may not suffer. They were the first to use the "rotten peaches" gag, which was appropriated by every comedian on the stage within three days after they introduced it.

They have been idle only three weeks in two years, and their salary is now four times what it was when they made their debut.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The Cinematograph is still the feature of the bill. New views of the Czar's coronation are shown this week. The vaudeville bill contains the names of the Rossow Midgents, the Brothers Detroit, head balancers, who make their American debut; the Acme Four in Tubbs's Visit; Esme and Leon, trapeze artist and comedian; Senator Frank Bell, stump speaker; the Claffin Sisters, songs and dances; Manola, Dryden, and Mitchell, comedians; Vila Sayme, soprano, Reano and Reno, acrobats; Hal Merritt, mimic and entertainer; Flakowsky, animal imitator; Sam Weston, musician, and others.

Proctor's.

This week's bill includes Fields and Lewis, comedians; Cain and Mack, black-face entertainers; Howard and Burdick, songs and dances; Clivette, shadowgraphist and juggler; the Emmetts, comedy duo; Capitola Urtine, descriptive singer; Tony Ryan, "the mad musician; Louise Crollus, songs and dances; William De Bae, equilibrist, the Versatile Trio, sketc; Whitman and Davis, comedy duo; Ellen May, soubrette and mimic; John Sheehan, Irish comedian; the Sisters Raymon, songs and dances; Paulo and Dika, eccentric singers and dancers, and George W. Anderson, trick skater.

Proctor's Pleasure Palace.

Leola Mitchell, "the living doll," is the star of the bill. The others are Lillian Kennedy, assisted by James Kennedy, in a new sketch called Fads and Fancies; George H. Adams and his family in a sketch called The Country Terror;

Fields and Lewis, parody singers; Tyrene and Evalene, songs and dances; Kurtz, cowboy juggler; Genaro and Bailey, dancing sketch team; Ella Kirchner, instrumentalist; Ed R. Decker, Indian club juggler; Engelhard and Raymond, sharpshooters and fencers; Mabel Maklyn, comedienne; Pantz-r Brothers, head balancers, and Jeannette Tillman, male impersonator.

The cycling arena on the roof is patronized liberally during the afternoon and evening.

Tony Pastor's.

Jolly James F. Hoy heads the list. The others are Maud Nugent, serio-comic; Conway and Leland, sketch team; Annie Hart, comedienne; Jack and Rosa Burke, bag-punching and sparring sketch; George E. Austin, comic wire act; Mile. Valesca, trapeze artist; Van Leer and Barton, black face artists; Mabel Darville, balladist; Tom and Gerlie Grimes, sketch artists; Fry and Clark, eccentric comedians; Emerson and Omega, sketch team; Bobby Mack, comedian, and the only Tony Pastor in new parodies.

Hammerstein's Olympia.

Fregoli continues on the even tenor of his way, appearing in El Dorado at every performance. The others in this week's bill are Rachel Walker, the Creole nightingale; Senorita Baranco, Spanish dancer; Johnson, Davenport and Lovella, acrobats; the Gotham City Quartette; the Brothers Rossi, grotesques; Knoll and McNeill, cornetists; May Howard, singer; Katie Allen Fox, comedienne; and Pablo Diaz, contortionist.

Casino and American Gardens.

The following people furnish the programme at these resorts: Camp, "the male Vau," a young man with a voice of wide range; Gilmore and Leonard, Ferguson and Mack, Marguerite Ferguson, George H. Wood, Katie Rooney, Dan Waldron, Lizzie A. Wilson, the Verdi Ladies' Quartette, the La Verde Sisters, Will West, and Dorothy Drew. Hope Booth appears on the American roof only.

Madison Square Roof-Garden.

This week's bill includes Caroline Hull, the triple voiced vocalist; the Mimic Four, burlesquers; Benetto and Reto, Press Eldridge, Lottie West Symonds, Maud Raymond, O'Brien and Wright, the Eolian Trio, the Four Gardeners, and the Beaumont Sisters.

Koster and Bial's.

Jean Clement, the celebrated European gymnast and juggler, makes his American debut here. The others are Crews and Lawrence, duettists; Rogers Brothers, comedians; Pitrot, mimic; Mile. Carrie, instrumentalist; Joe Flynn, parody singer; the Manhattan Comedy Four, Nellie Seymour, soubrette; Frenz Brothers, singers; and Edison's Vitascopes.

Grand Central Roof-Garden.

The bill includes Nini Diva, the French singer; Morello Brothers, acrobats; Eulalie, dancer; Bella Gold, serio-comic; Stanford and Hernandez, sketch duo; Kelly and St. Clair, Alice Howard, Halliday and O'Brien, and Helen Chase.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The new views shown by the Cinematograph included "Tearing Down a Building," "A Childish Quarrel," "Procession at the Czar's Coronation," "Czar and Czarina at Church," "Russian National Dance," and others. The stirring military pictures were returned. Smith and Cook were very amusing in their shooting and high-kicking specialty. Miss Esme, who made her American debut, is a trapeze performer of the conventional type. She was assisted by M. Leon, a very dignified looking, middle-aged man, who went through some very absurd antics, which were very amusing. He removed his white kid gloves and turned several funny somersaults. We have seen many peculiar "assistants" with performers on the New York stage, but M. Leon takes the palm over all the others. He is the oddest attachment to an act of this kind ever seen here.

Arthur Dunn introduced his Paderewski travesty from Excelsior, Jr., and cracked jokes about his small stature. The Three Schroder Brothers put on their new acrobatic act, in which two of them wear very pretty, up-to-date golf costumes, and the other his regular clown suit. A walking figure, topped by a big head, was a unique feature of their act. When it settled down it formed a stand from which the trio turned somersaults. The act is very pleasing. Gus Pixley sang "The Whistling Coon," and did his his eccentric dance. Constarz and Ida presented their startling balancing act. Frank D. Bryan (of the late National Trio) sang some good parodies and told some political stories which amused.

Mile. Otille presented her new and "somewhat different" entertainment. It consists of one song with several verses, illustrated with stereoscopic views. The pictures of prominent men, politicians, pugilists, and others, are thrown on the screen, and then a cartoon showing what is going on in their brains is shown, and a small boy in the audience sings an appropriate refrain. Of course the pictures of Bryan and McKinley and John L. Sullivan aroused the greatest enthusiasm. The specialty is a taking one on account of its novelty. Hadley and Hart, a clever team of instrumentalists, made their usual hit. Joseph Natus, the popular tenor, was warmly applauded for his fine rendition of some popular songs.

The three Mahr Sisters, Kate Michelen, Mile. Alma, and T. J. Heffron also made hits. Boyle and Graham, and Frank Riley were added to the bill on Tuesday, and made good impressions.

PROCTOR'S.—Fields and Lewis cracked their swift and sudden jokes and sang their merry parodies. Terry and Elmer introduced their taking dance specialties. The Vikings (in other words, Ella Rinquest and Vera Altman) furnished studies of the Swedish character which were very interesting. Dawley and Waldron introduced a sketch. Harry C. Perkins changed his clothes three times, but retained the same voice. His dancing was much better than the rest of his entertainment. Clark and Williams were amusing as "the colored nudes." The soubrettes, serio-comics, and comedienne were as numerous as ever. They included Ida Lillian Abrams, Midge Mack, Dot Haywood, Laura Wyble, and Gladys Luther. Though none of them did anything startling, their efforts were pleasing. Emma Cottrell and Koppe shared the juggling honors. Emerson and Omega were amusing in their sketch, "Don't Notice It!" Bartell and Morris played well on various instruments. Will McKibie sang some parodies and gave an imitation of a boy smoking a cigar, which he should never do East of Tenth Avenue. The feelings of women and children should always be considered by performers, especially at

matinees. C. H. Stanley imitated a clarinet successfully and told some jokes.

TONY PASTOR'S.—The Vassar Quartette received a warm welcome on their reappearance last week. Their work improves notably as time goes by, and their sketch now runs with perfect smoothness. Their songs are bright and catchy and the choruses are well sung. Frankie Haynes made a pronounced hit with her up-to-date song. Blockson and Page knocked each other about and made lots of fun. Maud Nugent sang in captivating style the latest topical ditties. Deltorelli and Glissando furnished fun and music. Entertaining sketches were introduced by the Sisters Lane, Murray and Alden, Burns and Cookley, Brennan and Wheeler, Mitchell and Lowe, and Cain and Mack. Fanny Fields danced prettily. C. W. Williams did some good work in the ventriloquist line, and Tony Pastor brought down the house with his cleverly rendered parodies.

PROCTOR'S PLEASURE PALACE.—John W. Ransome concluded his long run here last week, and was successful to the end. His impersonation of Mark Hanna has been splendidly received and will be a winner until after the election. Fields and Lewis sang their parodies and cracked their "hurry-up and laugh" jokes. Rose Melville presented her sketch of rural life, assisted by Claude Gillingwater and made a substantial hit. Dan Collyer and Rosa Mack were very entertaining in their bright little comedietta. Cee-Mee and his son and daughters were seen in their thrilling mid-air feats for the last time. Clivette did some very puzzling tricks. The Vantine Sisters, Kitty Helston and Ella May introduced some pretty songs and dances. The Clockers performed some excellent feats in the baton juggling line, and the Pantzer Brothers, who are as much a feature as the house itself, balanced on each others heads.

KOSTER AND BIAL'S.—Seven acts new to this house were presented last week. Of these the performance of Crews and Lawrence was easily the best. Their clear, strong voices were heard to great advantage in duets from the grand operas. Their voices blend well, and their turn was enthusiastically applauded. The Manhattan Comedy Four, Josephine Sabel, and the Rogers Brothers remained and repeated their success. Mile. Oceana, a remarkably tall woman, did some acrobatic work of a pleasing character. Ida Russell and Roberta (formerly "Bobby") Burns, were rivals in the serio-comic line. Edgar Ely introduced his odd specialty, which is a travesty on the dupe of the future. The Versatile Trio and Murphy and Turner were seen in comic sketches. Bartho danced well, and some good views were shown on Edison's Vitascopes.

GRAND CENTRAL PALACE ROOF-GARDEN.—Elvarette, the dancer, was the hit of the bill here last week. She is a very pretty, graceful woman, and dances extremely well. She was greeted with enthusiastic applause after each dance, and was obliged to respond to double encores. Nellie Sylvester appeared in a diverting sketch, assisted by Eddie Russell. Meyer Cohen's illustrated songs made a big hit. Kuno's rats, cats, pigeons, mice and rabbits went through their performance without eating each other up. Nini Dion was pleasing in her artless French fashion. Valdo, Proto, and Vera Dore were also in the bill.

HAMMERSTEIN'S OLYMPIA.—Fregoli continued his success, which is now an old story. Rachel Walker, the creole nightingale, made an emphatic hit with her songs, and established herself as a favorite from the start. Harding and Ah Sid, and Rezo and Reno did some very amusing, acrobatic comedy work. Leslie's trained dogs created a sensation with their high jumps. May Howard sang some new songs, and was encored many times.

Senorita Baranco, a new Spanish dancer, especially imported by Mr. Hammerstein, was warmly applauded for her vigorous rendition on the bolero and other dances of sunny Spain. Pablo Diaz did his startling act on the flying rings. Others who succeeded in pleasing the large audiences were the Gough Sisters, Katie Allen Fox, and W. G. Mallen.

EFFECTIVE ADVERTISING.

On one of the hot afternoons last week the pedestrians on lower Broadway were awakened from their state of drowsiness by the sound of a bugle. On investigation it was seen that the bugle was being blown by a natty young man dressed in pure white, who was riding a bicycle. He was followed by a dozen stalwart young fellows, all similarly attired, riding along together with the precision of a company of soldiers. The wheelmen made such a pretty appearance that everyone turned to watch them as they went on their way. On the back of each one was a sign proclaiming the fact that Lumiere's Cinematograph is on exhibition at Keith's. This device originated in the fertile brain of J. A. Fynes, resident manager of the Union Square, who never lets a chance go by to let the public know what is going on at Keith's cosy house.

PRIMROSE AND WEST TO OPEN.

The minstrels engaged for Primrose and West's company are busy rehearsing at the Grand Opera House Brooklyn. The season will open at Ulmer Park Pavilion, Bensonhurst-by-the-Sea, which is only a short distance from Mr. West's cottage. Mr. West has invented and arranged a new march, which he calls "The Phantom Guard," which will be a feature of the programme. The costumes will be expensive and the light effects especially imported will create a sensation. The company this season will number seventy people, and three brass bands will furnish music for the parade.

NEW TRICKS BY ELEPHANTS.

George Lockhart has been very busy for weeks past teaching his big pets how to roll a game of ten pins. Molly and Boney roll the balls, and Waddy sets up the pins and places the balls on the return groove.

An hour a day is given to practice, and the elephants are so proficient that in the near future the new act will be shown to the public for the first time in the arena of Rice's Circus Carnival at Manhattan Beach. If it is successful it will be done on the road, when Boney and her companions start out under F. F. Proctor's management.

PAPINTA WILL STAR.

Papinta, the myriad dancer, will star next season at the head of her own company, which will be known as Papinta's Superior Vaudevilles, and will be under the management of Holpin and Van. Papinta opened at Suburban Park, St. Louis on Sunday, July 26, and scored a big hit. Her eight weeks' engagement on the Orpheum Circuit was a great success. Manager Petrich, of Los Angeles, could not say enough in her praise. After her engagement in St. Louis closes she will go to Boston, and from there will proceed to New York to prepare for her tour, which will open late in November.

TWO NEW YORK FAVORITES.



CREWS AND LAWRENCE.

This is a picture of Lina Crews and Nellie Lawrence, two clever young women who have lately joined hands, and have met with unqualified success since their first joint appearance a few weeks ago.

Miss Crews was born in California, and made her first appearance at the Tivoli, in San Francisco, in Boccaccio. Her success was pronounced from the start, and in a short time she became known as "the California nightingale." Her voice is a mezzo soprano, with a range of three octaves. She has a thorough knowledge of music, having studied with the best teacher in San Francisco—a man who once taught the great tenor, Tamagno. He had gone to California for his health, and did not intend following his vocation while there, but he was so taken with Miss Crews's voice that he entered upon the task of teaching her most enthusiastically.

Miss Crews came East some time ago, and has appeared at some of the leading vaudeville houses, doing a single singing specialty. She met Miss Lawrence early in the Summer, and they have been appearing together ever since.

Miss Lawrence is a New York girl. She made her debut in comic opera at Uhrig's Cave, St. Louis, about five years ago. Since then she has appeared with various dramatic and comedy companies, including Nellie McHenry's and All the Comforts of Home. She has a powerful baritone voice of wide range, which has none of that muffled quality which is such a disagreeable feature of some female baritones. She sings with great feeling and with telling effect.

The act presented by Crews and Lawrence is entirely different from any singing act now before the public. They sing duets from the operas of Cavalliera Rusticana, The Queen's Lace Handkerchief, and Il Trovatore.

Miss Lawrence, of course, sings the male parts, and her splendid figure is shown to great advantage in pretty and appropriate costumes. Their rendition of the "Miserere" from Il Trovatore invariably brings down the house, and they are always obliged to repeat it. The act is designed to please the patrons of the better class of vaudeville houses. It is refined, artistic and pleasing. It was first presented in New York during the week of July 6 at Keith's Union Square, where it made such a hit that another engagement was made immediately for a date in September.

Crews and Lawrence made their first appearance at Koster and Bial's on Monday evening of last week, and their success was so pronounced that they were immediately re-engaged for an indefinite period. There were seven acts new to that house on that evening, and Crews and Lawrence were the only ones who were re-engaged.

Having made hits at two of the principal New York houses, whose patrons are more than critical, it can easily be predicted that Crews and Lawrence will have no difficulty in becoming prime favorites in every other city in the United States.

HARRY ROGERS'S COSTER SONGS.

Harry Rogers, who composed and sang coster songs years and years ago, long before Chevalier's beginning as a coster singer, made his appearance last week on the steamer Grand Republic, which makes nightly trips down the bay as a "floating roof garden."

Mr. Rogers made a decided hit, in spite of the many disadvantages from which he suffered. A roof garden is not a very good place for vocal efforts, but when it comes to a floating roof garden, with the breezes of the bay blowing this way and that, with no sounding board, no scenery, no footlights, and none of the accessories which help to impress an audience, it can be readily understood that Mr. Rogers had a hard row to hoe.

On the fine evenings of last week the two decks of the floating garden were filled to their utmost capacity, and Mr. Rogers received liberal applause for his work, which is an evidence that his songs touched a popular chord. He sang first a love song, in which he appealed to a girl named Eliza to become Mrs. Jinks, and explained that it would be her own fault if she died an old maid. He made a remarkably quick change to the make-up of an old man, and sang "My Dutch, My Dear Old Wife," with feeling and expression. Another quick change and he was the Coster boy again, and in this character he sang one or two other songs of Coster life happily. With the proper surroundings Mr. Rogers can be counted on to prove his right to the title of "the original coster singer."

Of the other performers who were on the float, George W. Day was one of the best. His gags and songs are new and strictly up to the times, and he won several encores.

Zelma Rawlston charmed everybody on board with her dainty, refined act in male costume. Her songs were vociferously applauded, and she had to respond until she was tired. She was especially successful with a song called "Isabel." The other performers were Lillian Green, Sig. G. Perfette, Arthur Fordyce, Jerome Edwards, the Cecilia Male Quartette, and E. E. Hart.

AN ENJOYABLE OUTING.

The employees of Koster and Bial, who make a good-sized crowd when they get together, had a pleasure excursion on Sunday last. They went

to Donnelly's Pavilion, College Point, L. I., where an immense clam-bake was served, after which a programme of athletic contests was run off. The day was very enjoyable in every way.

GUS HILL'S LATEST.

The Vanity Fair Spectacular and Comedy company is the name of a new organization which Gus Hill will send on the road this season. The burlesque has been written by Ed. Marble and the music is by Walter F. Webb. The draperies, furniture, etc., are from Sloane's, and the scenery is by C. A. Valentine Romer. The printing is from the Calvert Company, and includes thirty different styles of lithographs. Startling electrical and calcium effects will be introduced.

The company consists of Deltorelli and Glissando, Lettie Le Vyne, Mullen and Dunn, Mlle. Valencia, Weston Sisters, Emma Carus, Hanley and Jarvis, Lizzie Weston, Bessie Stanton, Marie De Wolf, Margaret Tebeau, Blanche Hawkins, Fannie Leland, Madge Conway, Sadie Raymond, Maud Richmond, and Josephine Ellis.

Fred J. Huber will represent Gus Hill, and the Rose will go in advance. The rest of the staff will be George Stanbridge, electrician; J. K. Muller, stage manager; William F. Webb, musical director.

KELLY RETURNS TO VAUDEVILLE.

John T. Kelly will return to vaudeville next season. Weber and Fields announce that they have secured him for the stock company at the Broadway Music Hall, but THE MIRROR learns from a very reliable source that he has not quite made up his mind what he will do. Robert Grau has been negotiating with Kelly and Thomas J. Ryan, his old partner, with a view to bringing the old team of Kelly and Ryan together next season. Mr. Grau has received several very fine offers for the team, and will do his best to reunite them. Meanwhile, Kelly is enjoying the cooling breezes of Mt. Clemens, while he ponders on the offers which are being sent in to him every day.

MARK MURPHY TO STAY.

Mark Murphy will star next season in O'Dowd's Neighbors. His company will be known as Murphy's Comedians, and will be under the direction of Jules S. Murphy, of Chicago. The company includes, besides Mr. Murphy, Jennie Reynolds, Merland and Thompson, Barney McDonough, Keating and Saunders, Joseph Roberts, Emily Riggs, the West Sisters, and Fred Swift. The Dixie Pickaninny Band of fourteen little colored boys will be a special feature.

WHERE ANNA HELD WILL APPEAR.

It is authoritatively announced by the Herald Square Theatre management that Anna Held is under contract to appear in The Parlor Match revival on Sept. 21. Furthermore, the singer's name is featured on the billboards with those of Messrs. Evans and Hoey and Minnie French. The contract was made through Ted D. Marks. Mr. Hammerstein lately announced that his London agent had secured Miss Held's services for the Olympia.

REMARKABLE FEATS.

A French soldier named Durand is exhibiting himself in London. His specialty consists of hanging by the neck without choking to death. He has accomplished other remarkable feats in the past; for instance, he has stood for ninety six hours in front of a bright light, without closing or winking his eyes once. He has held his arms out horizontally for six hours, and has stood for twenty days on top of a column without changing his position. He may come to America soon.

THE GAIETY WILL REOPEN.

Manager John B. Doris has again taken hold of the Gaiety Theatre on Broadway, and will reopen it as a continuous vaudeville house on Sept. 7. The star of his opening bill will be Millie Christine, known to fame as the "two-headed nightingale." She has not been in America in several years, and Mr. Doris expects that she will create a sensation. There is no doubt that New York will have its fill of vaudeville next season, and many managers are beginning to think that the supply may exceed the demand.

TO TEACH CISSY FITZ.

Cissy Fitzgerald's mother arrived from Europe last Wednesday. She brought with her Mrs. Abrams, the celebrated English teacher of dancing, who has instructed Letty Lind, Sylvia Grey, and Cissy Fitzgerald herself. The Fitzgeralds have leased a cottage on the Shrewsbury River, where they will stay until Cissy appears at Koster and Bial's, Sept. 7. Meantime she will study up some startling steps under Mrs. Abrams's watchful eye.

VAUDEVILLE JOTTINGS.

Leola Mitchell, "the living doll," who has been very successful in Chicago, and Lillian Kennedy, who has been starring in She Couldn't Marry There, are the features of the bill at Proctor's Pleasure Palace this week.

Walton and Mayon, the large and small comedians, who were a feature of 1892, have signed for next season with Gottlieb's Celebrities.

Carter the illusionist is spending his vacation giving entertainments for the benefit of the Junior Republic, a farm on which children of the sinners are educated.

Techow's trained cats, which have been at Olympia for several months, will be at Keith's Union Square next week.

Lillian Green indulged in an imitation of Mrs. Alice J. Shaw, the whistler, on the floating roof-garden one night last week. She made a little speech before beginning to whistle, begging the indulgence of the audience for the innovation. She looked very pretty with her mouth puckered up, and received a round of applause when she had finished.

B. F. Keith is now touring Scotland, taking plenty of time to observe the many points of interest in that charming country. It will be several months before Mr. Keith returns to England. In the Fall he will travel extensively on the Continent.

Vila Sayne, a soprano, who is in the bill at Keith's this week, is a recent arrival from the West.

The case against Hope Booth and John W. Hamilton, charged with giving an immoral performance on the American Roof-Garden, was dismissed by the Grand Jury on Tuesday last.

Gus Hill will not perform this season; his time will be fully occupied in looking after his different companies.

Conway and Leland, the one-legged acrobats, who have won several medals at recent bicycle parades for their unique appearance on the wheel, have signed with Gus Hill for the season. They will make their entrance on their double-seated bicycle, and expect that it will make a hit.

George Rosey's "Handicap" march has been arranged as a song. The words have been furnished by Dave Reed, Jr.

Cee-Mee and his family finished their long engagement at Proctor's Pleasure Palace last week. They sail for Europe in a few days.

A new resort known as Sheen's Music Hall, located at

14th Street and Willis Avenue, was opened on Saturday evening last. A good vaudeville bill was presented.

Caroline Hull, the popular triple-voiced singer, is introducing a new song at the Madison Square Roof Garden called "Go Back to the Little One, Jim!" The story was taken from a newspaper article.

Adeline Marden is playing a return engagement of two weeks at the Auditorium, Ontario Beach, Charlotte, N. Y. Miss Marden will not take out a troupe company this season, as she is booked almost solid in the principal vaudeville theatres and Eastern Summer resorts.

George W. Day has made a pronounced hit on the floating roof-garden. He has been on deck since the scheme was started, and has been re-engaged for this week.

Vera Altman and Ella Ringquist, "The Vikings," made a successful debut last week at Proctor's. They appeared as the Swedish Emigrants and "Les Chat Noirs."

The Phantoscope is the latest scientific discovery in the moving picture line.

Hadley and Hart have booked a re-engagement over the Keith circuit in September. They have been very successful since they came East.

Boney, the clown elephant, is said to have issued a challenge to George K. Fortescue for a three mile run around the cycle track at Manhattan Beach.

The leader and the first violinist of Hammerstein's Olympia had a little misunderstanding the other morning, which resulted in an entanglement which required the aid of a patrol wagon and an ambulance to straighten out.

Vivette Guilbert will not retire after all. She signed a contract the other day to sing at the Ambassadeurs in Paris for three years, beginning in 1897.

Ella Zula and Lulu are still the features of Cuba, Pan's opera-air spectacle at Manhattan Beach.

A lawn party and vaudeville entertainment will be given next Saturday evening at the Willow Hotel, Bath Beach, for the benefit of the Fresh-Air Fund. The volunteers include the Le Verd Sisters, the Mimic Four, the Santine Brothers, Emma Pollock, Gertrude Gilson, Madame Chatrie, Charles Hagan, Teddie Solomon, Conroy and McFarland, Mr. and Mrs. Sam Davis.

Marcus Mayer obtained judgment against Ida Fuller some time ago for \$500 commission, for obtaining her engagement at Koster and Bial's. The case was appealed, and the Appellate Term of the Supreme Court, last week, affirmed the decision of the lower court.

Canfield and Carleton made a hit last week at Keith's Boston Theatre.

The floating roof-garden has the following bill this week: Zeina Rawlston, Al Wilson, Pearl Andrews, George W. Day, Ward and Lynch, Jerome Edwards, the Cecilian Male Quartette, and Arthur Fordyce.

The name of Crane Brothers, "The Mud Town Rubes," was mis-spelled in last week's Mirror. They are filling an eight weeks' engagement at the Iron Pier, Syracuse, N. Y.

Press Eldridge has been engaged for Fregoli's company, which will open in Boston, Aug. 31.

May Howard is in the seventh week of her successful engagement at the Olympia Roof-Garden.

Lucille Sturges, the pretty little dancer, who made a hit recently at the Madison Square Roof-Garden, has had an offer to star next season. She has not decided whether she will accept it. She danced for the Vitascopes and Kinetoscopes last week, and the pictures will be shown shortly at Koster and Bial's. Miss Sturges will play a return engagement at the Madison Square Roof-Garden, and will appear at Keith's in September.

John C. Rice and Sallie Cohen will re-enter the vaudeville as the feature of the opening of the Grand Opera House, Boston, Aug. 17. Robert Grau has charge of their bookings.

Elvarete, who made such a hit with her dances last week at the Grand Central Palace Roof-Garden, is one of the features for the second week of the season at the Grand Opera House, Boston.

James Thornton's Elite Vaudeville will go out this season under the direction of Lester and Wolf. The company will include Bonnie Thornton, Henry Le Clair, Edwin Latell, O'Brien and Wright, La Moine Brothers, the Morellos, Prince Flatow and Carrie Dunn, and James Thornton. Mrs. Fozzie, Harry Le Clair's farce, will enlist the services of the entire company.

The third of the Lumiere Cinematographic machines to arrive here was received in New York on Sunday. It was shipped at once to Boston, where it will immediately be placed in the bill at Keith's Theatre. The three Keith houses now have the Cinematographs.

Sousa is playing a new piece, by Lisette Le Baron Cotton, called "The Patrol of the Marionettes."

Imro Fox will take out a company of his own next season. It will include Clivette, the juggler; Proto, the dancer, and Miss O'Brien, monologist.

Among those who appeared at the weekly concert at the Octagon, Atlantic Highlands, N. J., on Thursday last were Queenie Vassar, Archie Guna, Clara Thropp, Robert J. Walton, Sadie Fox, D. Warner, Queen Stella, Tom Moore, and McCoy and Lewis. Edwin Cooper manages the Octagon.

Dodo Dayo and Dovey Tabor have joined hands and will do a little sketch in the vaudeville called "Kiss and Make Up." Their debut will occur at Terrace Garden next week.

A young woman recently performed the feat of jumping from a tower 140 feet high, in London, and landing on boards, without killing herself.

Captain Chapman raided a saloon at 470 Sixth Avenue, on Sunday evening, in the rear of which is a hall where vaudeville performances are given on Sunday evenings. Two men were singing in costume, and, moreover, the place has not a theatrical license, so the police gathered in Emil Gosner and Paul Bonot, who were running the affair.

Rose Melville, "the little jay," has been engaged to play the leading part in The Prodigal Father.

William De Vere, the tramp poet, is touring the Summer resorts under the direction of Claxton Wiltach. His entertainments are given for the benefit of the Junior Republic.

The new entrance to Proctor's Pleasure Palace from Third Avenue will be open in a few days.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—There were a number of excellent artists in the bills of the several vaudeville houses the past week, and the business was generally good, although the weather was very hot.

Ho-Kin's Theatre: The Phantoscope was retained, and the new series of pictures pleased immensely. Among the specialty people who appeared and gave decided satisfaction were: Arthur Deagon, Don Octavio, those popular girls, the Angela Sisters, Stanley and Scanlon, Anna Barthold, Chris Lane, and Hodgkins and Lenth. The Annex Rustic Garden continues to be the popular after-show resort.

Chicago Opera House: Packed to the doors every night and a good show, was the state of affairs at this successful continuous theatre. Those who rendered good service were: Johnnie Carroll, Pete Baker (two great favorites), Elinore Sisters, Harris and Walters, the Three Nances, Dixon, Bowers and Dixon, Hall and O'Lyons, Alfred Archib, Edward Sax, Howard and Emerson, Bruno Brothers, Louise L. Cewellyn, Emily Edwards, Ada Walter, and Devere and Le Claire.

Masonic Temple Roof-Garden: One of the best shows of the season, headed by that imitable pair, Charles Ross and Mabel Fenton, occurred the stage of this handsome roof-theatre. Petite and pretty Leola Mitchell made a great hit, and I predict that her Eastern trip will meet with a similar endorsement. She merits all the good things that have been said and written about her. Waas and Maddova also caught on in fine style. The others were: De Venus and Young, McNulty Sisters, Joseph Doner, Minnie Sattelle, George H. Fielding, Montgomery and Stone, and Foy and Vedder.

Great Northern Roof-Garden: A fine bill of vaudeville was offered; a decided improvement over the previous bookings. Fred Wright, Jr., was more than clever, and Charles R. Ward sang well as ever. There were a number of splendid vocalists in the bill, including: K. I. Jose, Louise Royce, and George Evans. The American Maes, Marshall and Nelson, the Midgley, Schaffer and Hall, completed the programme, not forgetting the White Hungarian Band, which is a musical treat in itself.

Ferris Wheel Park: This out door theatre seems to have hit the popular fancy, and large crowds were present every night. Katie Rooney, was the bright particular star, and to use the showman's ex-

VAUDEVILLE.

KOSTER AND BIAL'S.

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Sam T. Jack's Opera House: The usual burlesque and variety performance was given to good attendance, proving beyond a doubt that Manager Jack is giving them what they want. "The Bachelorette" and the "Lively Flea," formed part of the bill. Specialties by Schaffer and Monti, The Magnolia Four, Kate Carter, Maude Harvey, Pat Kelley, and Allen and Stone, were all well received.

Orpheus Music Hall: Among the entertainers were, Ray Vernon, Jeanette Burns, Marie Darcy, Nina Beeson, Eddie Carroll, Nellie Stevens, Leon Sifers, Leon and King, and Ammons and Clerie.

Harry Mitchell is looking after the interests of his sister, Leola Mitchell. She is fortunate in having so capable a manager.

Richards and Pringle's Minstrels come to the Alhambra soon.

HARRY EARL.

BAYONNE, N. J.—Salter's Willow Haven Casino (W. D. Sater, proprietor and manager): Business at this house has picked up since the arrival of pleasant weather. Those who have been here since last week are: Ermani, transformation dancer, Professor Sherman's guests, and Lizzie Sherman. A new comer this week, who has met with great favor from her audience, is Selina, a graceful acrobatic dancer. Other entertainers for the week include Jessie Helston, Billy Cochran, Dan Regan, the Helston Sisters, Coleman and Martin, and Ed Coleman. For next week are announced Murphy and Herbert, Lowell Brothers, Frank Frayne, champion boy rifle shot of the world; Alice Wren, Flo Neilson, Smiley Sisters, and a number of others.—ITEM: Louis Filber, now in the box-office at Salter's, will join Robert Mantell's co. next month when they open at Philadelphia for the season of '96-97. Mr. Filber's pleasant manager has won him many friends in his present position.

SPRINGFIELD, MASS.—New Market Theatre (C. W. Fonda, manager): Week of July 25: Morton and Mack, Irish comedians; Louise Kerlin, specialties; Charles and Lottie Tremontin The East-side Girl; Charles T. Aldrich, tramp comedian; James R. Glenroy, lecture on "Free Silver"; Fields and Brooks, eccentric comedians. At the close the whole co. appeared in a farce, New York on Sunday.

DES MOINES, IA.—Observatory Roof-Garden (Gus J. Patek, manager): This popular place of amusement is enjoying excellent patronage, and Manager Patek is putting forth his best efforts to please his patrons. Kitty Wolfe proved a favorite and Evans and Davees received a good share of applause. The balance of the co. is excellent. Among the new faces that will appear the coming week are Joe Preston, Anita Davees, Wilson and Massoney, and Collins and Ray.

PIQUA, O.—Midway Park (Hardy and Sank, managers): An excellent bill opened 25. Diana made a hit, O. is Bowers and his troupe of dogs are good; also Emilie Peare, soprano; Louie Miller, soubrette, and Gaylor and Miller, sketch artists. Rain during the past week made light business.

BUFFALO, N. Y.—The attendance at Gibbs's Music Hall is so big that Manager Gibbs has had to enlarge his hall. The programme week of 27 was good. The Martiere Sisters, Leah Starr, and Alice Carmelo delighted large audiences at each performance. Jaeger's Roof-Garden attracts large numbers of people. The last week in Buffalo has been very hot, and this cool rest has been largely patronized.

SARATOGA SPRINGS, N. Y.—Hotel Todd Summer Garden (D. E. Kickpatrick, manager): The prime favorite, May Eddyson, is retained for the fourth

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week. The other entertainers are Pearl Raymond, song and dance, and Ral Starr, international songs.

TOLEDO, O.—Lake Erie Park Casino (Frank Burt, manager): Week of 27: De Mora and Mlle. Anita Master Ralph Adams, Beeson, Miles and Lulu, Charles Kenna, Miles and Ireland, Tom Mack, Three Larmers, and the ever welcome Hilda Thomas. Business is excellent, owing to the first-class talent furnished by Manager Burt. The People's Theatre will have its seventh annual opening Aug. 6 with Black America as the attraction.

</

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THE ELKS.

The annual outing of New York Lodge 1 occurs on Staten Island, August 15.

The complete list of present district deputies, B. P. O. E., is as follows: Alabama, C. E. Meglen, Birmingham; Arizona, Jacob Marks, Prescott; Arkansas, Arthur Murray, Pine Bluff; Colorado, E. J. Burrows, Pueblo; Connecticut, F. I. Brothers, New Haven; North Dakota, H. L. Starling, Fargo; South Dakota, T. C. Wuest, Sioux Falls; Delaware, A. W. Cummings, Wilmington; District of Columbia, R. F. Cardella, Washington; Florida, G. D. Ackley, Jacksonville; Georgia, John W. Miller, Augusta; Idaho, J. C. Hattabough, Moscow; Illinois, Lester W. Stevens, Chicago; Iowa, H. D. Cozens, Des Moines; Indiana, North, Joseph T. Eanning, Indianapolis; Indiana, South, Colonel A. D. Owen, Mt. Vernon; Kansas, W. A. Smith, Topeka; Kentucky, S. J. Gates, Louisville; Louisiana, Phineas Moses, New Orleans; Maine, George P. Dewey, Portland; Maryland, H. W. Mearns, Baltimore; Massachusetts, Stephen D. Pierce, New Bedford; Michigan, Robert Lake, Jackson; Minnesota, John E. King, St. Paul; Missouri, George H. Foote, Kansas City; Montana, N. C. Riley, Butte; Nebraska, Moses P. O'Brien, Omaha; New Hampshire, Thomas E. Varney, Dover; New Jersey, John H. Fort, Camden; New York, East, James J. Armstrong, New York; New York, West, George H. Foote, Buffalo; Ohio, South, James W. Newman, Portsmouth; Ohio, North, D. Solis Cohen, Portland; Pennsylvania, East, Dr. P. F. Gaster, Scranton; Pennsylvania, West, W. W. Tarbell, Titusville; Rhode Island, Hugh V. O'Donnell, Providence; South Carolina, Solomon, Charleston; Tennessee, East, W. G. Sheen, Bristol; Tennessee, West, A. F. Talbot, Memphis; Texas, North, T. R. Anderson, Waxahatchie; Texas, South, C. R. Bone, Beaumont; Vermont, F. A. J. Dunwick, Glens Falls; Virginia, H. E. Watkins, Danville; Washington, Harry H. Turner, Walla Walla; Wisconsin, G. E. Gibbons, Parkersburg; Wisconsin, O. B. Bock, Sheboygan.

A PROMISING ATTRACTION.

Harry Mainhall and Charles B. Hawkins will be seen in Tennessee's Partner next season, supported by Estha Williams, Jane E. Emerson, and other first-class people. The play, a romantic story of the hills by Scott Marble, was a great success two years ago at the Boston Museum, and it had a long and successful run here in New York at the Fourteenth Street Theatre, both Mainhall and Hawkins being in the cast at that time. It will be managed by Arthur C. Aiston. The entire company has been engaged and the season will open August 31 in the West. Chicago, Kansas City, and Denver will be played on the way to San Francisco, where the company will be seen for two weeks at the Columbia Theatre in November. "I had hard work to get the play," said Arthur C. Aiston yesterday, "but we have bought it outright and now own it absolutely. I have fifteen weeks ready booked, most of the time having been given by managers who took my word that the attraction was all right, before I told them what it was. I think we will make money. If we don't, it will be because our performance is not first-class. I have engaged T. J. Myers to go in advance of the company."

A COMPROMISE AT COLUMBUS.

The controversy between Freeman Brothers and the Great Southern Theatre company of Columbus, O., has been settled by compromise, and the lease of the New Southern Theatre, at Columbus, awarded to George H. Ketchum, owner of the Valentine Theatre, Toledo, O. The two theatres will be run in conjunction, under the management of Lee M. Bock, who is now in New York booking attractions, with office at 144 Broadway. Only the highest class of entertainments will be booked, the season opening at Columbus, Sept. 21, with in Gay New York.

OBITUARY.

The Countess Elise Biscaccianti, once a famous opera singer in this country and in Europe, died in the Rossmore Foundation Home for Musicians and Artists, at Paris, recently, at the age of seventy-two. She was born in Boston and was among the earliest of American singers to win foreign recognition. Under the stage name of Christine she made a great success in Italy, and came to New York in 1848, appearing at the old Astor Place Opera House. She was young, beautiful, and possessed a sweet soprano voice that charmed her hearers, and her American tour was a continuous triumph. In this city she married a young Italian Count, Biscaccianti, who was a 'cellist of some renown. The name of Christine she made a great success in Italy, and came to New York in 1848, appearing at the old Astor Place Opera House. She was young, beautiful, and possessed a sweet soprano voice that charmed her hearers, and her American tour was a continuous triumph.

Mrs. William Barry, wife of William Barry, the Irish comedian died at the home of her husband at No. 99 Ganfield Place, Brooklyn, on July 23. She was once a dancer of considerable note and was best known by her stage name of Fannie Fordham. She was married to Mr. Barry in 1869, and shortly afterward retired from the stage. Eight children were born to them, of whom seven are living: William, Jr., Lydia, Francis, Charles, Robert, Emma and Clara. Mrs. Barry was a faithful wife and a devoted mother. Her funeral was largely attended and the floral offerings were numerous and beautiful. The services were conducted by Rev. Mr. F-rar. The interment was in Greenwood Cemetery.

Richard T. Hanlon, a well-known citizen of Lynn, Mass., and an old-time favorite comedian, died from paralysis at the Lynn Hospital Aug. 1. He was born in that city Oct. 31, 1831, and educated in the public schools. He early became an Ethiopian comedian, and for many years followed the minstrel business as a professional traveling with Duprez and Benedict's company, the Kelhanshee Minstrels, Harry Mann's Oriental Minstrels, and other organizations, at one time filling an engagement in a Boston theatre. He leaves a widow and one child. He was a member of the West Lynn Boat Club, Valiant Council, Knights of Columbus, and attendant at St. Mary's Church. The funeral took place to-day at St. Mary's Church.

Lillian L. Thomas, a very clever child actress, died at her parents' home in Brooklyn on July 17, aged fourteen years. She made her first appearance with the late Benjamin Maginley in May Blossom. She was only five at the time. With Rose Coghlan she appeared as one of Triplet's in Peg Woffington. In 1890 she was with Margaret Mather and Otis Skinner. At the Brooklyn Lyceum she played child roles in all the star-dar pieces. Her last appearance was with the Daniel Boone company. She was a clever dancer, and once won a gold medal in a dancing contest over nineteen other competitors.

Archibald F. Ackerly, a well-known newspaper man, once interested in theatrical management, died at Wading River, Long Island, July 28, of complicated diseases, at the age of thirty-five. In partnership with William Norcross, he first produced The Merry War, Mascot, and other successful operas in this country. His wife, known to the stage as Eugenie Maynard, survives him.

Charles Crowell Dudley, son of C. E. Dudley, and Pico Crowell Dudley, died of typhoid fever at South Dartmouth, Mass., July 24, aged five years and six months.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered on forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Arlington, Arlie
Allen, Blanche
Atkinson, Rena
Arkwright, Blanche
Armstrong, Viola
Bell, May
Bolton, Cora
Riggar, Laura
Barrimore, Ethel
Ewyer, Mary
Black, Belle
Hamwell, Marion
Bell, Frankie
Bertram, Helen
Bell, Mrs. Laura
Joyce
Brockway, Mrs.
Bryton, Georgia
Bertha
Barry, Eleanor
Longham, Ina
Cummings, Ellen
Coombs, Jane
Coghlan, Rose
Carson, Tessie
Chase, Florence
Carpenter, Rubie
Clayton, Th. Ina M.
Carleton, Minnie
Clough, Mrs. Will
Clarke, Annie M.
Creighton, Bertha
Dyer, Bertie
Depew, Freda
Davis, Mrs. E. H.
Dolan, Dickie
Dodd, Emily
Dale, Estelle
Deal, Mrs. Amy
Edridge, Lillian
Erving, Mrs. I.
Eden, Mrs. E. A.
Evens, Sadie
Ellis, Madge
Emmett, Katie
Fleming, Katherine
Fontaine, Ella
Fox, Sadie
Fisher, Adele
Gerard, Florence
Germaine, Katharine
Guito, Lenora

MEN.

Abbott, Chas.
Almonte, Geo.
Armitage and Fitzgerald
Bassett, Chas. O.
Butler, A. E.
Buller, J. O.
Brown, Ed.
Burton, James T.
Biers, D.
Burbridge, Mr.
Baker, Pete
Bates, W. S.
Ball, Harry
Beach and Bowers
Bell, H. R.
Bainbridge, Clem.
Buchanan, Arthur
Baldwin, Mr. and
Mrs. Walter S.
Pinkhurst, Frank J.
Brooke, W.
Bryton, Frederick
Rarker, John
Benedict, W. J.
Bink, F. W.
Barry, Wm.
Bernard, Gus
Booth, Karl
Boyer, Willis E.
Bell, Digby
Beers, Newton
Conroy and Fox
Curtis, W. M.
Conant, Frank
Curtis, Harry G.
Campbell, E. K.
Cochran, Joe
Chipman, W. Z.
Collins, George
Clifton, Harry S.
Crane, Frank H.
Collins, P. E.
Chamberlin, K. C.
Corrigan, Emmett
Creighton, Walter
Cotter, Frank G.
Campbell, Geo. W.
Cogley, Ed.
Duane, E. L.
Donnelly, Jas. A.
De Leon, A. R.
Davies, Parson L.
Deane, Cuming
Daly, Garoll
Davis, E. F.
Dunn, John W.
Drew, Sidney
Dietrichstein, Leo
Dillingham, Chas.
Donnelly, H.
Engelhardt, F. J.
Emmett, J. K.
Eisner, Edward
Eckert, Herman
Elmer, David
Eastwood, Chas.
Earle, David
Eustice, Fred
Elliott, Robt.
Evans, Frank
Evans, Griffith O.
Edwards, John
Fink, Geo. H.
Fitzsimmons, John
Fullford, Robt.
Fordray, A. D.
Ford, Hugh
Fenton, Mark
Frankel, Wilson
Fulton and Swan
Fox, Eddie
Flynn and Sheridan
Freeman, Max
Gould, Louis
Garnde, James
Grant, Lawrence
Gibney, Morgan
Goldert, Clarence
Gray, W. H.
Gorler, Hugo
Golden, Richard
Hartberg, Carl

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